

Ed 5. Pa
THE
NORFOLK TOUR:
OR,
Traveller's Pocket Companion.
BEING
A CONCISE DESCRIPTION
OF ALL THE
Noblemens and Gentlemens Seats,
AS WELL AS OF THE
PRINCIPAL TOWNS,
And other REMARKABLE PLACES.
IN THE
COUNTY of NORFOLK.

Compiled from the most authentic Historians and modern
Travellers, and corrected to the present Time.

TO WHICH IS ADDED,
A List of the Palaces and chief Seats in ENGLAND.

The THIRD EDITION, greatly enlarged and improved.

Nescio qua natale solum dulcedine cunctos
Ducit, et immemores non finit esse sui.

N O R W I C H :

Printed and sold by R. BEATNIFFE, in Cockey Lane, 1777

THE
NORFOLK TOUR
OR
The Traveller's Pocket Companion.
A CONCISE DESCRIPTION
OF ALL THE
Noblemen and Gentlemen's Seats,



Compiled from the most authentic Histories and modern
Travellers, and corrected to the present Time.
TO WHICH IS ADDED,
A List of the Palaces and chief Seats in ENGLAND.
NOT THE THIRD EDITION, greatly enlarged and improved.

Of which the name is not to be changed
old & new, or immemorial nor this title.
N O R F O L K
Printed and sold by R. BASTARD, in Cockney Lane, 1777

P R E F A C E.

THE sale of two considerable Impressions of this Pamphlet, within five years, having sufficiently proved its utility, the utmost care has been taken to render this still more worthy of public favour, by inserting such notes and corrections, as have at various times been received from the Publisher's friends, or such as have fallen within his own observation. His thanks are particularly due to a Clergyman in Suffolk, for some material corrections and notes, which have enabled him to rectify several errors that appeared in the two former Editions. And care has been taken in making this more perfect, by a complete Catalogue of the Pictures, Statues, and Busts, at HOLKHAM, and the Curiosities and Paintings at NARFORD. The grand collection of Pictures at HOUGHTON, are arranged and numbered in the order in which they are shewn; and an Index of the Painters names is added, with figures referring to each Picture, at the same time pointing out how many of each Master are in the Collection, and the time in which he lived. Many other additions, and 'tis hoped improvements, have been made in the descriptions of NORWICH, YARMOUTH, LYNN, and some other places of less consequence. And where antiquity was particularly the object of investigation, as comprehensive an account, extracted from the best authorities, has been given, as the compass of our plan would admit. These several additions
have

P R E F A C E.

have swelled the Pamphlet near forty pages; but as no advance has been made in the price, it is hoped the Purchaser will be well pleased with the *quantity*, at least.

The Publisher lays claim to little other merit on the present occasion, than what may arise from his collecting and blending together, with some degree of useful regularity, such authentic and entertaining descriptions of the various places in the county of NORFOLK, as he thinks not unworthy a Gentleman's observation; having at the same time purposely avoided or curtailed those, which seemed to him rather the effect of a luxuriant imagination, than the *real state* of the place described.

His having resided more than twenty years in the county, and seen most of the places mentioned in this Tour, it is hoped, has enabled him to offer a more satisfactory account of them than has been given in any former tract; and if the opportunity his situation afforded him, has been properly attended to, he makes no doubt of its precluding all verbal criticisms, and proving an acceptable Pocket Companion to those gentlemen for whose use it is principally intended, and thereby fully answering every wished for purpose.

Where criticisms, or matters of opinion are advanced, on subjects of taste, to which perhaps almost every man fixes a different line of perfection; there the Publisher wishes to be understood to write with diffidence, and hopes to be judged with a friendly candour.

NORWICH, May 3, 1777.

T H E

TOUR of NORFOLK.

THE most usual Rout taken by travellers, intending to make the tour of Norfolk from the Metropolis for pleasure, is by way of Chelmsford, Witham, and Colchester, in Essex; Ipswich, Woodbridge, Saxmundham, Yoxford and Lowestoft, in Suffolk, to

Y A R M O U T H,

A pleasant sea-port, situated on a peninsula formed by the sea and the harbour, at the Eastern extremity of the county of Norfolk; 122 miles N. E. of London, and 22 E. of Norwich, lon. 2. 0. W. lat. 52. 45. N. and was anciently one of the Cinque-Ports; the town lying in the form of an oblong quadrangle, encompassed on the South and East by the sea, on the North by the continent, and on the West by the river Yare, which here washes the largest and handsomest quay of any perhaps in Europe, that of Seville in Spain only excepted, being more than a mile in length, and in some places near half a furlong in breadth, decorated by a very handsome range of buildings; amongst which the Assembly-house and Town-hall make an elegant appearance from the river, which at the Fort, about a mile below the quay, disembogues itself into the German ocean.

The town contains about 15,000 inhabitants, makes a very good appearance from the sea, and is one of the most regularly built in the kingdom; the streets being straight, and parallel to each other, extending from North to South, and the lanes or alleys, which the inhabitants call rows, intersecting them in direct lines from East to West.

St. Nicholas church was built in the reign of King Henry I. by Herbert Losing, the first bishop of Norwich, and is spacious, though not very handsome; the spire appears crooked in whatever direction you view it, is very lofty, and serves for a good sea-mark. This indeed was the only place of worship for those of the established religion, in this populous town, till the year 1716, when a beautiful chapel was built, and dedicated to St. George.

The situation of this town is very commodious for trade, the river Yare being navigable from hence to Norwich, which is 32 miles, for keels of forty tons burthen; besides, there is a navigation by the Waveney to Bungay, the South parts of Norfolk, and the North of Suffolk.

At the latter end of May, the Mackarel visit the Yarmouth coast, where they continue about six weeks, during which time prodigious quantities are caught, and sent principally to the London and Norwich markets; no less a number than 30,000 have been sent to Norwich at one time, and sold at about a penny a piece in a few hours, to the great relief of the poorer inhabitants, and the advantage of the merchant.

The fishing-fair here, or the season for catching herrings, begins at Michaelmas, and continues all the month of October; by which time the herrings draw off to sea, shoot their spawn, and are no longer fit for merchandize, at least not those that are taken hereabouts. Every vessel that comes to fish for the merchants from any part of England, is
allowed

allowed to catch, bring in, and sell their fish, free of all duty or toll.

During this time, the Land seems covered with People, and the river with barks and boats, busy day and night, landing and carrying off herrings.

The vessels used in fishing are of two sorts, barks and cobs. The cobs are open boats. which come from the North, from Scarborough, Whitby, &c. and generally bring in two or three lasts of herrings, each last being ten barrels, and each barrel containing 1000 herrings. The barks, which come from the coasts of Kent and Suffex, as Folkestone, Dover, Rye, and Brighthelmstone, often bring ten lasts a piece. These vessels come to be let out, to fish for the merchants and tradesmen of Yarmouth, during the fishing season.

About one hundred and fifty vessels are employed in this fishery, and between forty and fifty in the exportation. Fifty thousand barrels of herrings, which some magnify to seven thousand lasts, containing seventy millions of herrings, are generally taken and cured here in one year. These herrings are for the most part exported by the merchants of Yarmouth, the rest by those of London, to Italy, Spain, and Portugal.

These fisheries, together with another to the North Seas for white fish, called North Sea Cod, a brisk trade to Holland, France, Norway, and the Baltic, for deals, oak, pitch, tar, and all other naval stores; the exportation of corn and malt, which is said many years ago to have amounted to two hundred and twenty thousand quarters a year; the shipping of the greater part of the stuffs manufactured at Norwich for foreign markets; the importation of coals, which is allowed to amount to 36,000 chaldrons annually, on an average, with other articles of merchandize

from the North, and the heavy goods from London, consigned for Norwich, Bungay, Beccles, &c. all together occasion much business, and employ abundance of hands and shipping.

Besides fishing vessels, upwards of 300 ships belong to this port; and the seamen, as well masters as mariners, are justly esteemed amongst the ablest and most expert navigators in England.

After viewing the Quay, the Assembly-house, the Bath, and the Fort, and perhaps a fleet of fifty or sixty merchant ships under sail, which is not at all an uncommon prospect from off what is called the Deanes, you will find nothing in the place more worthy your notice, than the very elegant and extraordinary performances at Mr. Ramey's house on the quay; who has furnished a parlour with drawings of Mrs. Ramey's execution with a hot poker. There are several pieces of ruins, after Panini, Gissolphi, &c. a Dutch skating-piece, and some landscapes. The neatness and minute accuracy with which they are done are wonderful. There is frequently a spirit in the strokes superior to the original prints.

Mr. Deverfon, collector of the salt-duties, has made an elegant collection of shells, fossils, and other curious natural productions; their beauty, the variety of their different shapes, colours, and properties, added to the judicious taste in which he has disposed them, form a most pleasing picturesque sight, at the same time that it affords to the curious naturalist, a noble display of the nice contrivance, and admirable order, with which the great Creator has proportioned the conveniencies of the little tenants of these beautiful habitations, to their respective wants and emergencies. This ingenious gentleman has also formed a collection of pebbles, chiefly picked off the sea shore, and polished by himself,

himself, amongst which are the emerald, onyx, sardonyx, red and white cornelian, &c. which with several artificial curiosities, particularly an antique cameo, and a fine ivory crucifix, make his room a very desirable object to the curious. His obliging manner in explaining and shewing this collection to any gentleman who requests the favour of seeing it, greatly heightens the pleasure received from viewing the objects themselves.

A traveller wishing to see this town to advantage, with respect to amusement, should make it a visit in the bathing season, during the months of July or August, when a great deal of genteel company, from most parts of the county, and Suffolk, assemble here, either for the purpose of health or pleasure. A more delightfully picturesque view can hardly be imagined, than may be seen on the quay on a fine evening, where the company generally meet at about seven o'clock, and there form themselves into parties for the more agreeably spending the remainder of the day.

A cart of a singular construction, adapted to the narrowness of the *rows* of this place, and used in no other town in England, merits a short description; especially as it is said that more work may be done with it than with any other carriage in the same space of time, and with the same expence. The length from the tip of the shafts, or strings, to the extreme of the seat is twelve feet, the breadth three feet and a half, the wheels being two feet nine inches high, are sometimes made of one solid piece of poplar or ash, five inches thick, without tire; but these are not so much used as formerly: they are now generally made with spokes and fellies, shod with tire, the spokes being mortised into the axletree, which is a cylindrical piece of oak twelve inches thick, having an iron pin, of about one inch diameter, drove through the whole length, and projecting
about

about four inches at each end; these work in two strong staples fixed into the under part of the strings behind. Over the wheels the seat is placed, upon which the company ride for pleasure, the driver, with a short whip, standing before upon the cross staves of the cart, guides the horse with a rein: upon the seat and the cross staves at the bottom, the whole about six feet in length, all kinds of goods are carried to and from the shipping, and about the town *. These carts are never drawn by more than one horse, the shafts being fastened to a collar on the top of his shoulders, the horse having a cart saddle on his back, over which goes the back-band. In Summer, and particularly during the bathing season, which is in the latter end of August, and the two following months, a number of these carts, which the people of Yarmouth dignify by the name of coaches, painted red, green, or blue, are let out to company who visit the town, and chuse an excursion to the Fort, upon the Deanes, or into the country. The horses used here are remarkable for trotting at a great rate; but from the uncouth construction of the carriage, they both seem to go thundering and blundering down the narrow rows, which the carts so exactly fit as not to be overturned, and along the streets in a very disagreeable manner. In excursions to the Fort, which is about two miles from the market-place, you are drove over the Deanes nearly all the way, from whence there is a most charming prospect of the Sea. For a company to have been at Yarmouth, and not to have rode in one of these carts, to the haven's mouth, the baths, and the whole length

* The carts are of various constructions, adapted to the several purposes of the business required; Brewers having them of a greater length, and those used for pleasure being much lighter than the common working carts, which have two iron pins standing up through the seat, about nine inches high, for the convenience of fastening goods to.

length of the quay, is to lose perhaps one of the greatest pleasures this town is able to afford.

The town is bound by its charter, granted by King Henry III. to send every year to the sheriffs of Norwich, a hundred herrings, baked in twenty-four pasties, which the sheriffs are to deliver to the lord of the manor of East Carlton, a village near New Buckenham, he giving the sheriffs a receipt for them, and by his tenure is obliged to present them to the King wherever he is.

Though Yarmouth Roads, on the East side of the town, are very safe, and the chief rendezvous of the colliers between Newcastle and London, and other merchantmen, which are constantly passing and repassing, still the coast is particularly noted for being one of the most dangerous and most fatal to sailors in all Britain, a melancholy instance of which happened about the year 1692, when a fleet of 200 sail of light colliers went out of Yarmouth Roads, with a fair wind, to pursue their voyage, and were taken short with a storm of Wind at North-east. After they passed Wintertonness a few leagues, some of them, whose masters were more experienced seamen, or who were not so far out as the rest, tacked and put back in time, and got safe into the roads; but the rest pushing on, in hopes to keep out to sea and weather it, were by the violence of the storm driven back, when they were too far embayed to weather Wintertonness, and so were forced to run West, all shifting for themselves as well as they could: some ran away for Lynn-Deeps, but few of them (the night being so dark) could find their way thither; some, but very few, rid it out at a distance; the rest, being above 140 sail, were all driven on shore and dashed to pieces, and very few of the people on board were saved. At the very same unhappy juncture, a fleet of laden ships was coming from the North,
and

and being just crossing the same bay, were forcibly driven into it, not able to weather the Nefs, and so were involved in the same ruin that the light fleet was; also some coasting vessels laden with corn from Lynn and Wells, and bound for Holland, were, with the same unhappy luck, just come out to begin their voyage, and some of them lay at anchor: these also met with the same misfortune; so that in the whole, above 200 sail of ships, and above 1000 people, were lost in the disaster of that one miserable night.

In the reign of King Charles the Second, Sir Robert Paston, of Paston, in this county, was from this place created Viscount, and afterwards Earl of Yarmouth; and Amelia Sophia de Walmoden, coming into England in 1739, was advanced to the dignity of Baroness and Countess of Yarmouth, by King George II.

CASTOR, a village two miles from Yarmouth, where there is a pleasant public garden, was the ancient seat of the renowned Sir John Falstaff; whose character as a Soldier and a Lover, has been so strongly portrayed by Shakespeare's inimitable pen, in his plays of Henry IV. and the Merry Wives of Windsor: yet, when we consider by whose command the comedy was written, and with what professed intention, impartiality obliges us to declare, that the colouring appears greatly overcharged for real life; and we wish from thence to infer, that this Dramatic Hero, whose character upon the Stage has given such universal satisfaction, could not be that ridiculous Braggadocio, and if possible, that still more ridiculous Gallant there delineated. And we are farther confirmed in our opinion, from the following very different account, which says, that Sir John Falstaff, a valiant and renowned general of the fifteenth century, was born of a good family in or near Yarmouth, in the year

1377. He served his Apprenticeship in arms, in the wars of France, under John, Duke of Bedford, one of the most illustrious heroes of that age; and on this military theatre afterwards continued to signalize himself, for the space of forty years. In 1413, he was intrusted with the castle and dominion of Veires, in Gascony; and rising gradually through other preferments, was at last appointed a general officer, and the King's lieutenant in Normandy. Soon after, as a reward of his merit, he was created a knight-banneret, and elected a companion of the most noble order of the garter. In the famous *Battle of Herrings*, (so called, because the greatest part of the convoy, which Sir John conducted upon that occasion, consisted of *Herrings*) this gallant soldier, with a handful of men, defeated a large body of French and Scots, and put most of them to the sword. In 1440, he returned, for the last time, to England; and being now of an advanced age, passed the remainder of his days in peace and tranquillity. He died, September 6, 1459, and was buried, in the abbey church of St. Bennet in the Holm.

CASTOR, at present an inconsiderable village, situated about three miles South of Norwich, on the little river Tese, is supposed by some respectable writers, to have been the *Venta Icenorum*, the most flourishing city, or principal station of the Romans in the country of the *Iceni*, called afterwards *East Anglia*, and comprehending the counties of Suffolk, Norfolk, Cambridge, and Huntingdon. Several Roman urns, coins, and other relics of antiquity, have at different times been found at Castor, and the broken walls, inclosing a square of about forty acres, having the remains of four gates and two towers, were visible in the year 1749. It is from the invasion of the Saxons, that we are to date the decay of Castor, and the origin of Norwich, which evidently

C

took

took its name from the northern situation of the castle, with respect to the roman station at Caſtor; the Saxon termination *wic* (for they wrote it Northwic) ſignifying a caſtle. The initial North needs no explanation.

The City of NORWICH.

One of the moſt conſiderable in England, is 42 miles E. of Lynn, and 112 N. E. by N. of London; its latitude is 52. 40. N. lon. 1. 25. E. being pleaſantly ſituated longways upon the ſide of a hill, from North to South, and ſtands upon more ground than any other; it is rather more than a mile and a half in length, from Coniſford Gate to Magdalen Gate, and a mile and a quarter broad, from Biſhop Gate to St. Bennet's: towards the South it gradually contracts like a cone, containing little more than Coniſford Street and Ber Street, both of them being very long and populous. It is encompassed by a ditch and flint ſtone wall, which was flanked with forty towers, in the ancient method of fortification, begun in 1294, and finiſhed in 1310. The walls are kept in good repair, but many of the towers are entirely deſtroyed, and the reſt very much gone to decay. There are twelve gates for entrance on all ſides, except the Eaſt, which is defended by the river Wenſum, after running through the city from Eaſt to Weſt, and over which there are five ſtone bridges. The city is plentifully ſupplied with freſh water, conveyed through pipes to all parts of it, from the water-works at the New Mills.

By an account taken a few years ago, the inhabitants then reckoned by the houſes, amounted to 40,000; but by the bills of mortality, only to 36,000. On comparing the following Parochial Liſt of the number of people within the city, the precincts of the cloſe, and hamlets or ſuburbs, taken in the month of July 1752, with the number of ſouls in 1692, it will appear, that they had increaſed rather

more than 123 annually, or 7288, during that period; and considering the prodigious flourishing state of the manufacture in the 25 years elapsed since then, it may readily be granted, that the increase has not been less than in any 25 years preceding. This being allowed, we may, with as much precision as is necessary (and perhaps with as great an exactness as can be obtained in matters of this kind) now estimate the inhabitants at rather more than 39,000. Though there are no vestiges remaining, from which we have reason to infer, that this city has ever been more extensive, or more closely built than it is at present, still if we place implicit confidence in the relations of ancient historians and chronologists, we are taught to believe that it has been much larger and more populous than it is at present; that it formerly contained fifty-eight parochial churches and chapels; and that in the years 1348 and 1349, the number of persons who died of the plague amounted to 57,104.

From the most accurate calculation lately made, it appears, that 12,000 looms are employed in the manufacture, and allowing six persons in the whole to each loom, there are consequently 72,000 people employed; but this is to be understood as a calculation for the whole county, and not for Norwich alone, where it is acknowledged there are little better than half the people said to be employed. It is a common idea in Norwich, to suppose each loom, with its attendants, to work 100*l.* per annum; this makes the total amount of their earnings 1,200,000*l.* a very large sum for one manufacture to produce in a year, and what some intelligent gentlemen, engaged in the manufactory, have controverted, whilst others, no less exact, and from their extensive business, acknowledged to be competent judges, are still of opinion, that this calculation comes very near the real truth. Nor, concise as we wish to make this little tract, ought we to omit observing, that in the 70 years last past, the manufacture has increased as from 4 to 12,

The PAROCHIAL LIST.

	No. of Houses.	No. Souls in 1752	No. Souls in 1693.
St. Peter Southgate	72	425	470
St. Etheldred	57	247	243
St. Julian	126	595	563
St. Peter Permouthergate	327	1408	1376
St. John Sepulchre	158	1004	781
St. Michael at Thorn	273	1127	865
St. John Timberhill	200	890	668
All Saints	106	578	425
St. Stephen	402	2314	769
St. Peter Mancroft	420	2288	953
St. Giles	195	961	910
St. Benedict	127	715	652
St. Swithen	141	751	496
St. Margaret	223	856	664
St. Lawrence	176	952	668
St. Gregory	248	1002	772
St. John Maddermarket	135	1107	657
St. Andrew	236	1334	935
St. Michael at Plea	113	482	479
St. Peter Hungate	90	341	267
St. Simon and Jude	84	420	362
St. George of Tombland	161	737	722
St. Martin at Palace	167	1083	819
St. Helen	80	386	338
St. Michael Collany	244	1046	1026
St. Mary	236	1178	949
St. Martin at Oak	351	1698	1243
St. Augustin	266	1226	850
St. George of Colgate	259	1295	1154
St. Clement	123	816	593
St. Edmund	108	520	370
St. Saviour	162	810	701
St. Paul	292	1461	983
St. James	166	696	416
Precinct of the Close	129	700	650
Pockthorp sub.	137	1116	732
Heigham sub.	164	653	544
H A M L E T S.			
Lakanham	35	165	221
Eaton	39	226	153
Earlham	9	68	50
Helleidon	12	70	65
Thorpe, in the Liberty of Norwich	5	36	69
Trowie, Carrow, Bracondale	85	386	258
	7139	36169	28881

By

By comparing the number of persons in this city, in the year 1752, with the number of houses, we find the proportion to be $5 \frac{474}{713}$ persons to each house; but it being evident from the foregoing observations, that the inhabitants have increased since that time, and consequently the houses, though in a smaller proportion, it cannot be any exaggeration, to estimate the houses at 7150, and to allow $5 \frac{1}{2}$ persons to every house, making in the whole 39,325 inhabitants.

If we suppose one person at man's estate to dwell in each house, Norwich will be able, on any emergency, to furnish upwards of 7,000 men able to bear arms.

Finally, admitting the usual computations to be right, that, at a medium, the proportion of males to females is as 14 to 13, Norwich has at this time 20,371 males, and 18,954 females.

Many other useful and entertaining speculations might be drawn from these observations; but they not falling within the compass of our plan, are left for the amusement of the curious.

There are thirty-four churches in this city, exclusive of the CATHEDRAL, a large venerable Gothic free-stone building, of excellent workmanship, founded in the year 1096, by Bishop Herbert, who laid the first stone. The steeple, being 105 yards and two feet from the pinnacle to the pavement of the choir, is the highest in England except Salisbury; the weather-cock from the top stone is three quarters of a yard high, and one yard two inches long. The roof is adorned with various little images, well carved, representing the historical passages of Scripture, from the creation of the world to the ascension of Jesus Christ, and the descent of the Holy Ghost. The length of the whole building, from the West door to the entrance of the chapel
of

of St. Mary the Great, (which stood at the East end, but is now in ruins) is 400 feet; and the extent of the transept or cross ailes, from North to South, 180. The church has lately been thoroughly repaired and ornamented, under the direction, and by the generous contributions of the Right Rev. Dr. PHILIP YONGE, the present Bishop, and of Dr. PHILIP LLOYD, the Dean; and the choir is now become one of the most complete and beautiful in the kingdom.

The best general view of the Cathedral, is from the North side, in the Bishop's garden.

The cloister, situated on the South side of the church, is the largest quadrangle of the kind in England, each side measuring about 58 yards; the roof being ornamented with elegant carvings, representing the Visions of the Revelation, our Saviour's Crucifixion and Resurrection, the Legends of St. Christopher, St. Lawrence, &c. At the grand entrance at the South-west corner, the Espousals, or Sacrament of Marriage, are carved in stone; and as soon as you enter the cloister from hence, on the left hand, are the two lavatories, where the monks used to wash their hands. Over one of them is carved a fox in a pulpit, in the habit of a secular priest, holding up a goose to his auditory: intended as a reflexion on the secular clergy, or parish priests, to whom the monks bore an inveterate hatred.

On the North side of the church stands the Bishop's palace, built by Bishop Salmon, which within half a century has been considerably improved, and the gardens elegantly laid out.

The gate, called Erpingham's or Lower Gate, built by Sir Thomas Erpingham, leading to the West entrance of the cathedral, is not unworthy of a stranger's particular observation.

St. PETER's

St. PETER's CHURCH, standing in an elevated situation, near the West or upper side of the market-place, was finished in the year 1435. It has a fine square tower steeple, 98 feet high, in which there is an excellent peal of twelve bells, cast by Messrs. Lister and Pack, of London, in 1775, the Tenor weighing 41 cwt. The money paid for exchanging the old ten bells for this new peal of twelve, amounting to more than 800*l.* was raised by voluntary subscriptions. The whole building is of free-stone, extending 212 feet, the breadth from North to South 66 feet, the aisles are 20 feet broad, and the nave 30. The height from the pavement of the nave to the summit of the roof, is 38 feet; the whole being covered with lead, and supported by two rows of pillars, remarkably neat and slender, forming elliptic arches at their top.

Here is an elegant altar-piece, representing St. Peter's being led out of prison, painted by that ingenious artist, Mr. Catton, and presented to the parish by Mr. Alderman Starling, in 1768. The organ, which was erected in 1707, is a very neat one; and upon the whole, this is much superior to any other parochial church in the city, and perhaps nearly equal to most in the kingdom, for strength of building, and neatness of the ornaments.

One piece of the communion plate is peculiarly curious, being an elegant standing cup and cover of silver, double gilt, weighing 46 oz. 1 gr. 1 pt. given by Sir Peter Gleane, Knight, whereon is beautifully chased the story of Abigail bringing presents to David.

St. ANDREW's HALL, formerly the monastery church of the Black Friars, or Benedictine Monks, is a beautiful structure, about 50 yards long and 30 wide; consisting of a nave and two aisles, each half the breadth of the nave, covered

vered with lead, and supported by twelve very neat and slender pillars.

In the centre of the East end is a clock, over which is carved the effigies of Justice; and underneath it the royal arms of England. On each side hang the pictures of Queen Anne, George Prince of Denmark, Robert Earl of Orford, John lord Hobart, afterwards Earl of Buckinghamshire, Horatio Walpole, Esq; and several Aldermen and benefactors to the city. The figure of St. George killing the Dragon, neatly carved, was placed here in 1686, by order of the St. George's Company.

On the walls, in the North and South ailes, are placed elegant paintings at full length, superbly framed, of those gentlemen who have gone through the public offices of the Corporation with dignity and honour. These paintings serve at once as a public testimony of the great esteem the gentlemen represented are held in, and are no contemptible proofs of the abilities of some of the most ingenious painters who have resided in, or occasionally visited this city.

In this Hall the Mayor's Guild Feasts are annually held.

The CASTLE, which from the best authorities we have been able to examine, was built by King Canute the Dane, about the year 1030, was originally defended by a wall on the brow of the hill on which it stands, and by three deep ditches, over which there were as many bridges: the first of them has been immemorially destroyed, the ruins of the second remained till the ditches were levelled in 1738; the third now standing, is a handsome bridge of but one arch, of 41 feet diameter. The outermost ditch extended on the West to the edge of the present market-place, on the North it encompassed London Lane, on the East, it nearly reached Conisford Street, and on the South to the Golden Ball Lane. Camden is of opinion, that from its great extent.

tent, it must have been made a place of defence by the Danes or Normans; but that there was one of earlier date is clear, both from the Saxon name, and a charter of Henry the First, directed to Harvey, first Bishop of Ely; "whereby that church is absolved from all services due to "the Castle of Norwich." From the summit of the hill, which appears to have been raised by art with incredible labour, and stands almost in the middle of the city, you have a most agreeable view of the surrounding buildings, interspersed with gardens, which, together with the adjacent country and the river, compose a most delightful landscape. From this intermixture of buildings with gardens, Norwich has been compared to "A City in an Orchard."

The SHIRE HOUSE, adjoining to the castle, in which the Summer Assizes are held for the county, was first built in 1580; but that being burnt down on the 30th of September 1746, the present neat and convenient one was erected on its site the following year.

The THEATRE*, built after the model of Drury Lane house, will conveniently hold about 70l. and like all others intended for the same purpose, appears much to advantage when moderately filled with company, and properly lighted; 'tis then that any traveller divested of prejudice, and having a taste for theatrical amusements, neatness and elegance, cannot fail of being agreeably entertained with the appearance of the audience, the performers, and the house.

D

The

* This building was erected by Mr. Thomas Ivory, to whom Norwich is indebted for many elegant structures, both public and private, which will remain incontestible proofs of his judgment and taste in the useful as well as the ornamental parts of Architecture, till time, the destroyer of all, shall have reduced them, with their cotemporaries, to that heap of rubbish from which they originally sprung.

The ASSEMBLY HOUSE. The vestibule projects about 26 feet from the principal building, and is 15 feet wide; ascending four steps upon the right, is a card room 22 feet square, and a proportionate height; and on the left, another 22 feet by 28; above the card rooms are two other rooms of the same dimensions, and over the vestibule a store room. The long room is 66 feet by 23, the ceiling very neatly stucco'd, from whence hang five elegant glass lustres, that in the centre having 24 branches, the two next 8 each, and the two end ones 14 each; it has five windows on the South side, and a Venetian one at the West end; is wainscoted round, about nine feet high, and above are stucco pannels, ornamented with festoons. The small room is 50 feet by 27, the ceiling the same as the long room, from whence there are four brass chandeliers suspended by gilt links; in other respects, the ornaments are nearly the same as in the long room. The orchestras are over the doors at the entrance of each room, supported by two neat fluted pillars. The Tea room is between the two rooms appropriated to dancing, and is 27 feet square: an elegant chandelier of 24 branches is suspended in the center of the ceiling by a gilt link. On the South side of this room is a recess of about ten feet, in the form of half a decagon; in this place tea and other refreshments are delivered out to the company.

The communication is by two doors with arched casings, ten feet high, and five feet wide, so constructed as to be easily removed, and then the eye commands at once a suite of 143 feet, illuminated by ten branches holding 150 candles, and the company forming into one row, may dance the whole length of the building.

A gentleman desirous of spending a few days in Norwich, and of being acquainted with every thing worth observation,
will

will not omit seeing the various employments of the extensive manufactory: nor can he fail receiving some pleasure, by a view taken from the top of Mackarell's Tower, down towards Thorpe, Bracondale Hill, and the country around.

The new buildings in Surry-street, St. Giles's, the Guildhall in the Market-place, and the new Chapel in St. George's, are all places which have neatness, and some of them elegance to recommend them.

Several buildings in this city are curiously incrusted with flints, cut into regular squares, forming as nice joints as the best bricks. Bridewell wall is thus built, and so well executed, that it is worth a traveller's notice*.

The Saturday market, for plenty, variety, and goodness, as well as the neatness with which all provisions are brought for sale, is allowed to be equal to any in the kingdom.

This city has produced, among others, the following eminent persons:

Matthew Parker, the second protestant archbishop of Canterbury, was born August 6, 1504. Being a zealous Protestant, he was obliged to abscond during the reign of Queen Mary; but on the accession of Queen Elizabeth, he was advanced to the Archbishopric of Canterbury, which he held till his death. It was by his interest chiefly, that the great English Bible, commonly called the Bishops Bible,

D 2

was

* Dr. Cromwell Mortimer, Secretary to the Royal Society, in a note on a paper of Mr. Arderon's, on this very wall, observes, that the gate of the Austin Friars, at Canterbury, that of St. John's Abbey, at Colchester, and the gate near Whitehall, Westminster, are in the same taste. But the platform on the top of the Royal Observatory at Paris, which, instead of being covered with lead, is paved with flint after this manner, is an instance that the French have in some measure recovered this art. Phil. Trans. abr. vol. 10. part 4. p. 1304.

was published; and to him we are likewise indebted for the publication of several of our antient English historians, as Matthew of Westminster, Matthew Paris, Asser's Life of King Alfred, and Thomas Walsingham. He died May 17, 1575, and was buried in his own private chapel at Lambeth.

John Kaye, or Caius, a famous English physician of the sixteenth and seventeenth centuries, and co-founder of Gonville and Caius College in Cambridge, was born October 6, 1510. He was appointed physician to King Edward VI. Queen Mary, and Queen Elizabeth; and was a fellow of the college of physicians, where he presided upwards of seven years. He died at Cambridge, July 29, 1573.

John Cosin, bishop of Durham, in the seventeenth century, was born November 30, 1594. Having compleated his studies at Caius College in Cambridge, he was appointed chaplain to Dr. Richard Neille, then bishop of Durham, who presented him to a prebend in that cathedral, and procured for him the archdeaconry of the East Riding of the church of York. At the commencement of the civil wars, he was deprived of all his livings, being the first clergyman who underwent that punishment, and therefore went abroad, and fixed his residence at Paris; but returning in 1660, with King Charles II. was promoted to the Deanery of Peterborough, and afterwards to the Bishopric of Durham, which he held till his death, January 15, 1672, in the 87th year of his age. He was the author of several learned tracts, chiefly in controversial divinity.

Dr. Samuel Clarke, a very learned and eminent Divine of the seventeenth and eighteenth centuries, was the son of Edward Clarke, Esq; alderman of Norwich, and one of its representatives in parliament for several years, and was born October 11, 1675. He made so rapid a progress in
his

his studies at Cambridge, particularly in the mathematics, that before he had attained to the twenty-second year of his age, he had a considerable hand in introducing into the university the Newtonian philosophy. He afterwards applied himself to divinity, which he intended to make his profession; and was appointed chaplain to Dr. John Moore, Bishop of Norwich, who gave him the rectory of Drayton near that city. In 1706, he translated into Latin, Sir Isaac Newton's Optics; and being recommended to Queen Anne, by his patron the Bishop of Norwich, was presented to the rectory of St. James's, Westminster. In 1712, he published a splendid edition of Cæsar's Commentaries; and the next year appeared his Scripture Doctrine of the Trinity, which made so much noise. He was afterwards engaged in a dispute with Mr. Leibnitz, concerning the principles of natural philosophy and religion; and the letters which passed between them on that subject, were published at London, in 1717. Upon the death of Sir Isaac Newton, he was offered the place of master of the mint; but this he refused, as inconsistent with his character. In the beginning of the year 1729, he published the first twelve books of Homer's Iliad, with the Latin version accurately corrected, and learned notes, dedicated to the Duke of Cumberland; but before he had finished the rest, he was taken suddenly ill, and died on the 17th of May, of the same year. His Exposition of the Church Catechism, and ten volumes of his Sermons, were published after his death. His works, which are numerous, and of which those we have mentioned form but a part, will remain a perpetual monument of his learning and abilities; all his cotemporaries bear the strongest testimony to his piety, his humanity, and other Christian virtues.

At

At DENTON, three miles and a half from Bungay, in the road to Harleston, Mr. Stackhouse Tompson, of Norwich, has a country house, with about forty acres of land, laid out in a most pleasing taste. There is a neat cottage, a garden, a rural Chinese temple, a grotto, and many natural curiosities, so happily disposed, and the whole is so different from every other place in the county, that it very well deserves a traveller's notice. You have a most pleasing view of Flixton Hall, the residence of William Adair, Esq; at about one mile's distance, situated in the center of extensive woods.

A Y L S H A M.

A very neat and pleasant market-town, two miles from which is situated

BLICKLING, the seat of the Earl of Buckinghamshire. The park is large, and the water (in the form of a great winding river) one of the finest in the kingdom. It is near a mile long, and in general from 2 to 4 or 500 yards over; the colour is very bright. But what renders it uncommonly beautiful, is the noble accompaniment of wood. The hills rise from the edge in a various manner; in some places they are steep and bold, in others they hang in waving lawns, and so crowded and spread with wood, that the whole scene is environed with a dark shade, finely contrasting the brightness of the water. Some woods of majestic oaks and beech, dip in the very water, while others gently retire from it, and only shade the distant hills: sometimes they open in large breaks, and let in the view of others darker than themselves, or rise so boldly from the water's edge, as to exclude every other view. About the center of the water, on the right of it, is a projecting hill, thickly

thickly covered with beech; their stems are free from leaves, but their heads unite and form so deep a gloom, that not a ray of the sun can find admittance, while it illuminates the water, on which you look both ways. This partial view of the lake, (for the branches of the beech hang over the water, and form an horizon for the scene) is strikingly beautiful.

The plantations are very extensive and beautiful: in the road towards Holt, they reach more than a mile and a half, charmingly diversified with buildings, one of which is a tower in the Gothic taste, resembling a church steeple, from the top of which you have a view of a finely cultivated country, with every assemblage that can be wished for in forming the compleatest landscape.

The house is unfortunately situated close upon one end of the water; but it is a large and good one. The following are the principal rooms.

The new room, 27 by 26.

The study, 33 by 21. Here is a fine portrait of Sir John Maynard, and another of Sir H. Hobart, by Lely.

Dressing-room, 21 square.

Bed-chamber, 27 by 21.

Dressing-room, 25 by 21.

Breakfast ditto, 28 by 22. Here is a good copy of a portrait of Sir James Hobart.

On the principal floor, first,

An anti-room, 25 by 24.

Drawing-room, 45 by 24. Here are the King and Queen, by Ramsay, both well done. Portrait of Sir John Maynard, a good one; and another of Lord Chief Justice Hobart, in which both the hands and face are fine.

Dressing-room, 25 by 22.

Bed-chamber, 25 by 26. Ditto, 27 by 22.

Library,

Library, 120 by 22, and 22 high. The books are arranged on both sides. It is an excellent and a very large collection, and an admirable rendezvous room.

About four miles from hence, is

WOLTERTON, where Lord Walpole has a modern built seat, well environed with wood. The hall, 30 by 27.—A dining-room, 30 by 27. A good picture of King Charles.—A dressing-room, 21 by 11, hung with tapestry of lively and spirited colours. A bed-chamber, 25 by 22, the tapestry here is also very fine; the chimney-piece handsome. The saloon, 30 by 30; the tapestry, sofas, and chairs, represent Æsop's Fables, done in a natural and pleasing manner. The windows look on some very fine wood.—A drawing-room, 25 by 21, the tapestry fine.—A bed-chamber, 22 by 21. A dressing-room, 21 by 18. The pier glasses throughout the house are large and handsome.

Not far out of the road to **HOLT**, a neat market town, are,

GUNTON, the seat of Sir Harbord Harbord, Bart. and **FELBRIG**, near Cromer, the seat and park of William Wyndham, Esq.

MELTON, the seat of Sir Edward Afley, Bart. within a few years has been much improved, but not being a very modern building, is still rather in the stile of a neat habitable house, than an elegant one, Sir Edward has a fine collection of prints, many curious and valuable books, with some original paintings. The park is large, and has been lately ornamented judiciously, and a water made with uncommon difficulty; which, when properly united with wood, will have a good effect. About half a mile from the house, in the road to Holt, Sir Edward has built a tower about forty feet high, called Belle-View; from the
top

top of which there is a very extensive prospect for twenty miles round, of a rich woodland country, finely intermixed with villages and corn fields.—Norwich, Northwalsingham church, Lord Buckingham's tower, Holt, Cley, and the sea breaking through the hills at about five miles distance, and much superior in point of view to any artificial piece of water, all combine to render this prospect one of the most perfect and pleasing in the county.

H O L K H A M,

The celebrated house of the Hon. Thomas Wm. Coke, which can be seen any day of the week, except Sunday, by noblemen and foreigners, but on Tuesday only by other people. It was built by the late Earl of Leicester, and cannot be viewed with too much attention. The center part of this extensive villa contains the principal or grand apartment, situated in the middle of four considerable wings, or pavilions, that are joined to it by galleries, or rectilinear corridors. Under the basement story are the cellars. Each wing has its respective destination; one is allotted to the uses of the kitchen, and all its offices, a servants hall, and some lodging rooms: another is the chapel wing; and therein are the dairy, wash-house, laundry, and some lodging rooms. At opposite angles on the western quarter, are situated the two other wings or pavilions. One of these contains a complete family apartment. The other pavilion is wholly calculated to accommodate company, and called the strangers wing.

We were informed that it appeared much the most magnificent when entered by the southern approach, and therefore went a small round for that advantage; nor did we in the least repent it. The first objects are a few small clumps

E

of

of trees, which just catch your attention, and give you warning of *an approach*: they sketch out the way to the triumphal arch, under which the road runs. This structure is in a beautiful taste, and finished in an elegant manner; it is extremely light, and the white flint rustics have a fine effect. A narrow plantation on each side a broad vista leads from hence to the obelisk, a mile and a half; this plantation ought to be much broader, for you see the light through many parts of it; but it is only a sketch of what the late Earl designed, and not meant as complete. At the bottom of the hill, on which the obelisk stands, are the two porters lodges, small, but very neat structures. Rising with the hill, you approach the obelisk, through a very fine plantation; and nothing can be attended with a better effect, than the vistas opening at once. There are eight. 1. To the South front of the house. 2. To Holkham church, on the top of a steep hill, covered with wood; a most beautiful object. 3. To the town of Wells, a parcel of scattered houses appearing in the wood. 4. To the triumphal arch. The rest to distant plantations.

Vistas are by no means the taste of the present age; but such a genius as Lord Leicester's, might be allowed to deviate from fashion, in favour of beauty and propriety. Nothing can be more regular than the front of a great house, the approach to it ought therefore to partake of this regularity; because straight cuts are out of fashion, it would be an absurdity to take a winding course to the house door, for the sake of catching objects aslant, and irregularly: such management is to the full in as false a taste, as regular cuts where the house is out of the question. For instance, those from the temple at Holkham, which, however, command exceedingly beautiful objects; amongst others, Wells church; the lake in the park, which is seen from hence
through

through some spreading trees, in a most picturesque manner; a planted hill; the sea; the rest distant plantations.

The house may be said to consist of five quadrangles, the center and the four wings; not that they are squares, but we use the term to give a general idea. Each of the two fronts thereof present a center and two wings. That to the South, and the grand approach, is as beautiful, light, airy, and elegant a building as can be viewed. The portico is in a fine taste, and the Corinthian pillars beautifully proportioned. This central front, in every respect that can be named, appears all lightness, elegance, and proportion: but when you advance near, you find no entrance to the house; there are no stairs up to the portico; and this circumstance, after so fine an approach, and so long seeing the portico, and expecting it to be the entrance, becomes a disappointment, and a fault in the building.

We have spoken hitherto of the central front alone. The whole, including the two wings, we cannot think so perfect; for there appears a great want of unity. The several parts are not so nicely connected as to form one whole. The center must be seen distinct, each wing the same; and likewise the small parts which join the center to the wings. These are all distinct parts, though joined together; nor is there any similitude of taste between the center and the wings; all the pieces of this front are light and elegant to a great degree: but when considered as the connected parts of one whole, the want of unity is striking. The center is uniform, and if we may be allowed the expression, elegantly magnificent. No building can deserve these epithets more than this; but they cannot be applied to the whole front, because the parts are not of an uniform taste, and the wings are at best but light and elegant; they have nothing magnificent in them: as to the *joining pieces* they are pretty.

The North front consists of one row of Venetian windows, over another of common sashes in the rustics. This front is not so pleasing as the South one, but it is by far more of a piece with the wings, &c.

After venturing these criticisms upon the fronts of Holkham, common candour obliges us to acknowledge, that the inside of the house, in point of contrivance, is far preferable to any other we have ever seen; so admirably adapted to the English way of living, and so ready to be applied to the grand, or the comfortable stile of life, that convenience seems to have had the first place in Lord Leicester's mind, when he adopted the present plan.

You enter what they call the great hall, but what is in reality a passage. It is called a cube of 48 feet; but 18 very large and magnificent Ionic pillars, having their pedestals rested on a marble passage around it, and eight or ten feet high from the ground, the area at bottom is but an oblong passage, walled in with Derbyshire marble, and upon that wall are the pillars, six in a line on each side, and six in front in a semi-circle around a flight of steps up to the saloon door. The passage or gallery, as it may be called, runs around these pillars, and both together take up so much room, that all sort of proportion is lost; to look from it into the area, it appears exactly like a bath. The South front was one proof, and this hall is another, that the architect's genius was not of the magnificent or sublime stamp; for in both he aimed at greatness: the impression of the front is varied and consequently weakened by the wings; and the want of proportion in the hall, ruins the vast effect which would otherwise attend the magnificence of such pillars so nobly arranged: but in the elegant, the pleasing, the agreeable, his taste has never failed throughout the whole building. The hall is entirely of Derbyshire marble.

The

The saloon is 42 feet by 27, a proportion much condemned, but it is by no means displeasing. Some call it a gallery; and perhaps a gallery is infinitely preferable to a cube, or to any proportion near a square enormously high. One of the finest rooms in England, is the double cube at Wilton, which is more of a gallery than the saloon at Holkham, and yet no one ever entered it without being struck with the justness of the proportions.

This saloon is hung with crimson caffoy, the pier-glasses small, on account of the narrowness of the piers, each against a pillar of the portico, but in an elegant taste. The rooms to the left of the saloon are, first, a drawing-room, 33 by 22, hung with crimson caffoy; the pier-glasses very large, and exceedingly elegant; the agate tables beautiful beyond description. From thence we entered the landscape room, which is a dressing-room to the state bed-chamber; it is 24 by 22, hung with crimson damask. A passage-room leads to the anti-room to the chapel, and then into the state gallery. The walls of Derbyshire marble; the altar and all the decorations in a very fine taste. Returning to the landscape room, you pass into the state bed-chamber, 30 by 24, which is fitted up in an elegant taste. It is hung with French tapestry, except between the piers, which is by Mr. Saunders of Soho-square; the colours of the whole exceedingly brilliant. The bed is a cut velvet, upon a white satin ground, and as it appears in common is a very handsome gilt settee, under a canopy of state: the design of the bed is equal to any thing in England. The chimney-piece remarkably beautiful; pelicans in white marble. The next apartment is Mrs. Coke's, consisting of a bed-chamber, dressing-room, closet with books, and a smaller one; the bed-chamber 24 by 22, purple damask, French chairs of Chiffel-street velvet tapestry; the chimney-piece a
basso

30 . THE NORFOLK TOUR.

basso relievo of white marble finely polished. The dressing-room, 28 by 24, hung with blue damask. So much for the suite of rooms to the left of the hall and saloon.

On the other side you enter from the latter, another drawing-room, 33 by 22, hung with a crimson flowered velvet. The glasses, tables, and chimney-pieces are well worth your attention. From this room you enter the statue gallery; which is without exception the most beautiful room we ever beheld; the dimensions are to the eye proportion itself; nothing offends the most criticising. It consists of a middle part, 70 feet by 22, and at each end an octagon of 22, open to the center by an arch; in one are compartments with books, and in the other statues: those in the principal part of the gallery stand in niches in the wall, along one side of the room, on each side the chimney-piece. Observe in particular the Diana, the figure is extremely fine, and the arms inimitably turned; the Venus in wet drapery is likewise exquisite; nothing can exceed the manner in which the form of the limbs is seen through the cloathing. The slabs are very fine; the ceiling the only plain one in the house, the rest being all gilt fret-work and mosaic.

The entrance we have already mentioned from the drawing room is into one octagon, and out of the other opens the door into the dining-room, a cube of 28 feet, with a large recess for the side-board, and two chimney-pieces exceedingly elegant; the one a sow and pigs and wolf, the other a bear and bee-hive, finely done in white marble; the nose of the sow was broke off by a too common misapplication of sense, *feeling* instead of *seeing*. Returning into the statue gallery, one octagon leads into the stranger's wing, and the other to the late Earl's apartment: consisting of, 1. The anti-room. 2. His Lordship's dressing-room. 3. The library, 50 by 21, and exceedingly elegant.

4. Mrs.

4. Mrs. Coke's dressing-room. 5. The bed-chamber. 6. A closet with books. The rooms are about 22 by 20. The strangers wing consists of an anti-chamber—dressing-room—bed-chamber—closet with books—bed-chamber—dressing-room—bed-chamber—dressing-room. The fitting up of the house, in all particulars not mentioned, is in the most elegant taste, the Venetian windows beautiful, ornamented with magnificent pillars, and a profusion of gilding.

But now, let us come to what of all other circumstances, is in Holkham infinitely the most striking, and what renders it so particularly superior to all the great houses in the kingdom *convenience*. In the first place, with the state apartments. From the hall to the saloon, on each side a drawing-room, through one of them to the state dressing-room and bed-chamber: this is perfectly complete. Through the other drawing-room to the statue gallery, which may be called the rendezvous room, and connects a number of apartments together, in an admirable manner; for one octagon opens into the private wing, and the other into the strangers on one side, and into the dining-room on the other. This dining-room is on one side of the hall, on the other is Mrs. Coke's dressing-room, and through that her bed-chamber and closets. From the recess in the dining-room opens a little door on to the stair-case, which leads immediately to the offices; and it should be observed, that in the center of the wings, by the center of the house, by the saloon door, and behind Mrs. Coke's closet, are stairs quite unseen, which communicate with all the rooms, and lead down into the offices. We say *down*; for the hall is the only room seen on the ground floor; you step directly from a coach into it, without any quarry of winding steps to wet a lady to the skin, before she gets under cover. From the hall you rise to the saloon or first floor, and there is no
attic

attic. Thus there are four general apartments, which are all distinct from each other, with no reciprocal thoroughfares; the state—Mrs. Coke's—the late Earl's—and the strangers wing. These severally open into what may be called common rooms, the hall, statue-gallery, and saloon, and all immediately communicate with the dining-room. There may be houses larger and more magnificent, but human genius can never contrive any thing more convenient.

As the following remarks upon the paintings may not perhaps coincide with every traveller's taste, we hope for that candor and indulgence from the Connoisseur, which we shall willingly grant to all those who may dissent from us in opinion. Many a *Vernet* may please us as well as a *Claude*.

A Catalogue of the Paintings, Statues, and Busts, at HOLKHAM.

Grand Apartment.

Hall, 46 by 70, and 43 feet high, finished with fluted plaster columns, of the Ionic order.

Statues in the Niches of the Colonnade.

Antonius—Santa Sufanna—Flora, or the Empress Sabina—Bacchus—Venus de Belle Fesse—Julia Mammea—Faun with the Nacchare—Antique Faun—Septimus Severus—Isis, or Priestess of Isis—Apollo.

Saloon.

Twenty-eight feet by 40, and 32 feet high. The hangings of this room are of crimson cassoy, the column chimney-pieces are Sicilian marble; and over the center door is a large marble busto of Juno.

Pic.

Pictures in the Saloon.

The contenance of Scipio Africanus. The profile of the Spanish Lady, wonderfully graceful and fine. Scipio's, a very bad figure, his countenance without expression; but the disposition of the group very well imagined. *Giuseppe Chiari.*

Over the chimney-piece, Tarquin and Lucretia. *Proconchiano.*

Over the other chimney-piece, Perseus delivering Andromeda. Andromeda's figure a very good one, and the whole piece well coloured. *Giuseppe Chiari.*

Coriolanus in the camp of the Volsci. The figure of the old man kneeling before Coriolanus, and hiding his face is extremely fine; but the figure of Coriolanus himself, without dignity, haughtiness, or any great expression. The wife leading her two children, and smiling on them, forms a figure of no expression. The colouring, however, and the back ground are good; the disposition indifferent. *Pietro Cortona.*

Two female portraits over the doors. *Carlo Maratt.*

Over the other side doors are two half length figures. *Agostino Sylla.*

Drawing Room.

Thirty by 22, and 22 feet in height. Statuary marble chimney-piece. Two marble busts upon the cornice of the chimney-piece; one of the Emperor Caracalla, the other of Marcus Aurelius.

Over the chimney is the Madona in Gloria. *P. de Pietri.*

Two large bird pieces. *Hendicooter.*

A large landscape. *Claud Lorrain.*

A storm. *Nicolo Poussin.*

F

Portrait

Portrait of the Duke of Arenberg on horseback, very fine. *Vandyk.*

Joseph and Potiphar's wife, a good piece. *Carlo Cigniani.*

Four plaister casts of heads over the doors, Faustina, Pythagoras, Zeno, and Carneades.

Above them are four landscapes. *Horizonti.*

Vestibule to the Statue Gallery.

An octagon of 21 feet diameter, and 32 feet high.

Antique marble bustoes, viz. Adrian—Julia Mammea
Julia of Titus—Marcus Aurelius—Galenus—Geta.

Statue Gallery,

Including its two large end niches, is in length 60 feet, 21 wide, and 23 in height.

Statues and Bustoes in the Gallery.

Two young Fauns—A fine bust of the elder Brutus—
Seneca, its companion—A statue of Neptune—Ditto
of the God Faunus—Ditto of Meleager.

A statue of the Pythian Apollo, stands in a nich over
the chimney; a head of Sybele over that.

A statue of Venus in thin drapery.

In a larger nich contiguous, stands the celebrated figure
of Diana. The next is a figure of a Bacchus.

A busto of Metrodorus.

In the smaller niches, the statues of Minerva and Ceres.

A bust of Cornelius Sylla.

Two tables of alabastro Peccorella.

Statues and Busts in the Tribune of the Gallery.

A large statue of Lucius Verus, in a Consular habit.

A statue of Juno.

Agrip-

Agrippina, the wife of Germanicus, in the character of Ceres.

Over the doors are two bustos; one of the elder Empress Faustina, the other of the Emperor Philip.

The whole length of the gallery, including the vestibule and tribune, is 105 feet.

Great Dining Room.

A square of 27 feet, exclusive of its side-board nich, which is 9 feet by 10, in the clear of the opening.

Two chimney-pieces of a similar design, composed of Sicilian jasper trusses, and statuary marble.

The side-board, table, frame and legs, are of porphyry; the table slab of Egyptian green marble; beneath a large basin of mount Edgcombe red granite.

Two bustoes; one of Geta, the other of Marcus Aurelius; two large heads above the chimney-pieces.

State Bed-chamber Apartment.

The first room from the saloon, is the state anti-chamber.

A large picture; the flight of the Virgin and Joseph into Egypt. The figures disagreeable, especially Mary's, who is a female mountain; the drawing appears to be bad. *Rubens*.

A naked Venus; the colouring gone off, hard and disagreeable. *Titian*.

A landscape. *Nicolo Poussin*.

Over the chimney, the reconciliation between Jacob and Esau; dark and disagreeable. *Pietro Cortona*.

Lot and his two daughters; dark and disagreeable. *Dominichino*.

A landscape. *Nicolo Poussin*.

Joseph and his mistress; not in Guido's bright and glowing manner; the colouring hard and disagreeable. *Guido*.

Over the four doors, portraits of Sir Lionel Talmarth, and the poet Waller. *Sir Peter Lely.*

A Pope. *Pomeranico.*

A Venetian lady; colours gone. *Titian.*

Two marble bustoes; one is of the vestal Virgin, the other of the younger Empress Faustina.

State Dressing Room. A Cube of 21 Feet.

A landscape over the chimney. *Claud Lorrain.*

Above, St. John the Baptist preaching. *Luca Giordano.*

On each side of it is a landscape. *Horizonte.*

Below them, two. *Gaspard Poussin.*

A landscape, Abraham preparing to sacrifice his son Isaac, rather in a dark stile. *Dominichino.*

A rock, very fine. *Salvator Rosa.*

The pendants that hang on each side. *Lucatelli.*

A landscape, St. John baptising our Saviour. *F. Bolognese.*

A landscape, its companion; fine. *Gaspard Poussin.*

A landscape, figures and cattle. *Claude Lorrain.*

Above it, one. *Claude.*

The pendants; one a sea piece, the other a landscape; both exceeding fine. *Vernet.*

The pair of landscapes below the above. *Claude Lorrain.*

The pendants below two pictures. *Ditto.*

In these landscapes, Claude's elegant genius shines with uncommon lustre.

State Bed-chamber. 20 by 30, and 17 Feet high.

Tapestry hangings; Europe, Africa, Asia, and America.

The four Seasons over the doors. *Zucarelli.*

A flowered Genoa velvet bed of three colours.

Over the chimney, Jupiter caressing Juno; the colouring bad, her neck and face the best. *Gavin Hamilton.*

Medallion of Julius Cæsar.

State

State Bed-chamber Closet.

Polyphemus and Galatea. *Annibal Caracci.*

Piece of macaws and parrots. *Rubens and Snyders.*

Two flower pieces over doors. *Fil. Lauri* and *M. Angelo.*

A small Holy Family. *Albano.*

Two altar pieces. *Sebastian Conca.*

The portrait of a woman. *Leonardo da Vinci.*

A small portrait, in water colours, of Lord Chief Justice Coke. *Cornelius Jansens.*

Four landscapes in water colours, viz.

A copy of his Majesty's C. Lorrain.

Ditto of a landscape from N. Pouffin. *Goupy.*

Ditto of a landscape from Rubens. Ditto

Ditto from N. Pouffin. Ditto.

A view of Vignola's palace at Caprarola. *G. Occhiali.*

A view of Rome from the banks of the Tiber. Ditto.

The marriage of Psyche. *Ignatius.*

Continence of Scipio.

Two landscapes. *Fillipo Lauri.*

A Saint bestowing the benediction. *Carlo Maratt.*

Bringing the Sick to a Saint preaching. *Andrea Mantegna.*

Sketch of the Salutation. *C. Maratt.*

Two landscapes in bistre. *Claude Lorrain.*

A waterfall. *G. Pouffin.*

Nativity of the Virgin. *Di Rosso.*

A battle piece. *Borgognone.*

Nativity of the Virgin. *Frederico Barocci.*

Landscape. *Salvator Rosa.*

Sketch of two figures. *P. Caravagio.*

Sketch for an altar piece. *Ciro Ferri.*

A naked woman. *Guiseppe d'Arpino.*

Closet

Closet to State Bed-chamber.

The Madona and young Christ; drawing and colouring very fine. *Raphael*. But *quere* to the connoisseurs in originality.

A large landscape. *Bartolomeo*.

Two perspective views; the Doge's palace; the Procuratiz Nuova, the Mint, the Jesuits college, and the church of the Salute. *Gasparo Occhiali*.

Over against it, the bridge and castle of St. Angelo. Ditto. Cincinnatus at the plough. *Euigi^a Garzi*.

Front view of St. Peter's church. *Occhiali*.

A view of the Collofium, and arch of Constantine. *G. Occhiali*.

Judith, with the head of Holofernes. *Carlo Maratt*.

A view of the rialto at Venice. *Canaletti*.

Palace Cornaro. Ditto.

A portrait of Ruben's daughter. *Rubens*.

North State Bed-chamber.

A cube of 21 feet diameter, hung with tapestry.

Mosaic table slab.

The chimney-piece. *Fior de Perfica*.

Over the chimney, a picture of a musician. *Mola*.

Under it are two small paintings of fowls and fish. *Dupret*.

A whole length portrait of the Earl of Leicester, in the robes of the Order of the Bath. *Richardson*.

Dressing Room to the North State Bed-chamber.

Twenty-seven by 17, and 20 feet high.

A whole length of Mrs. Newton, the Earl's grandmother.

Numa Pompilius giving laws to Rome. *Procaccini*.

A Cupid. *Guido Reni*.

Head of an Evangelist. Ditto.

The

The adoration of the magi. *Cavalier Calabrese.*

The Virgin Mary reading. *Carlo Maratt.*

Youth and old age, two pieces; the old man very fine.
Lanfranc.

Woman in a cave; more pleasing than any piece in this collection. The face very expressive, extremely delicate, finely turned, and the drapery exquisite, displaying the roundness of the limbs through it in the happiest taste. *Parmegiano.*

Mary Magdalen anointing the feet of Christ. *P. Veronese.*

Apollo and Daphne. *Carlo Maratt.*

Christ fallen under the Cross. *Giacomo Bassano.*

The Virgin, young Christ, St. John, and Joseph. *An old copy after Raphael.*

Fruits and flowers, a fountain and a macaw. *Hondicooter.*

The deluge. *Carlandrucci.*

A landscape. *Annibal Caracci.*

Small landscape and figures, a repose. *Claude Lorrain.*

St. George, Santa Saba, and the dragon. *Studio.*

Full length of Lady Leicester, and her son, Lord Coke.
Richardson.

A drapery figure of an Isis.

Chapel. 63 by 18, and 27 Feet high.

The assumption of the Virgin. *Guido Reni.*

Santa Cecilia, and St. Anne; the colouring very fine.
the attitudes admirable, and the drapery graceful. *Cypriani.*

Abraham, Hagar, and Ismael. *Andrea Sacchi.*

The Angel appearing to Joseph in a dream, dark file.
Lanfranc.

Rebecca at the well, and the servant of Jacob. *B. Luti.*

Over the chimney-piece, St. Mary Magdalen and an Angel.
Carlo Maratt.

Family

Family Wing.

Anti-room, 18 feet square by 16, the height of this floor.

On the chimney-piece, of purple and white Carrara marble, stands the Egyptian God Canopus.

Two heads in marble; one of Alexander, the other of Homer.

A plaister cast of Cupid and Psyche.

Above the chimney is a portrait of John Coke, Esq;

Over the door, a head unknown.

A whole length of the Duchess of Richmond. *Kneller.*

A head of Lady Anne Tufton, Countess of Salisbury.

A whole length of Lady Anne Walpole. *Kneller.*

A whole length of Lady Dover. *Ditto.*

Oval portrait of Mrs. Coke, Mother to the Earl of Leicester.

A whole length of Mrs. Henningham. *Kneller.*

Dressing Room. 24 Feet by 18.

A whole length of Edward Coke, Esq; Father to the Earl of Leicester. *Kneller.*

Mrs. Cary Newton, mother to the Earl of Leicester, whole length. *Ditto.*

Oval portrait of Lord Clifford over the door.

Above, is a head of Mr. Henningham.

Underneath, Lady Mary Henningham, his wife.

Below, Dorothy Walpole, Lady Townshend. *Jarvis.*

Over the chimney is Catherine Tufton, Lady Sondes. *Dahl.*

Anne Tufton, Countess of Salisbury. *Jarvis.*

Head of Richard Coke, Esq;

Lady Coke, wife of Sir Robert Coke.

The Duchess of Richmond.

The Duke of Leeds, and Lady Caernarvon. *Kneller.*

Over

Over the library door, the Countess of Leicester.

Mrs. Price. *Sir Peter Lely.*

Library, 54 Feet by 18.

Over the chimney, a sea piece. *Griffier.*

Mrs. Coke's Dressing Room, 18 Feet by 24.

Over the chimney, Lady Catherine and Ann Tufton.

Madona and St. Francis. *Cavedone,*

An altar piece. *Solimene.*

Two landscapes over the side doors. *Lucatelli.*

Head of Christ. *Frederico Borocci.*

Head of the Virgin Mary. *C. Maratt.*

The death of Lucretia; the lights and shades very bad.

Luca Giordane.

Over the door a moon-light piece. *Vandermere.*

Two pieces of poppies and thistles. *Flemish Master.*

Over the door towards the library, a storm at sea. This picture, and the four small ones in the lower tier, *Livio Meus.*

Bed-chamber, 18 Feet Square.

Over the chimney, a view of the palace and place of St. Mark, at Venice. *Canalatti.*

The maid of the inn. *Rosalba.*

Two pieces of fowls over the doors. *Imperiali.*

This room is hung with tapestry executed by Vanderbank.

Mrs. Coke's Closet.

Over the chimney, a large coloured drawing of St. Ignatius's chapel. *Francesco Bartoli.*

Two papal crowns and a mitre. Ditto.

Four circular drawings in red chalk. *Giacomo Frey.*

A portrait of Lord Coke, in crayons. *Rosalba.*

Two girls heads. *Luti.*

Two views in water colours. *G. Occhiali.*

Assumption of the Madona, on agate. *Rotenhamer.*

Two drawings framed and glazed. *Kent.*

Two drawings of views in circles. *Occhiali.*

An oblong sea view. *Ditto.*

Two young heads. *Kent.*

A drawing, the death of Cleopatra. *Ditto.*

A drawing, Augustus and Cleopatra. *Ignatius.*

Two views of Roman buildings, Trinita de Monti, and the palace Salviati.

Over the book-cases are two small portraits in oil colours, of Lord Leicester's father and mother.

Above the altar piece is a small painting of a Cupid drawn in a car. *Guido Reni.*

A miniature head of St. John, upon copper.

Cardinal Gualtero, a ditto, upon copper.

A head of Christ, and a Diana's. *Ignatius.*

Miniatures in a Rose Wood Case, painted in enamel.

Earl of Leicester, Lord Coke, Henry Coke, his son.

A Madona, a Leda.

Portrait of the Duke of Leeds.

Earl of Leicester. *Rosalba.*

Princess Borghese, in a vestal habit. *Ignatius.*

Lady Lansdowne, Mrs. Rouse, Mrs. Henningham, of a Lady unknown, Sir Marmaduke Wyvill, two mens heads unknown.

Strangers Wing.

In the corridor leading to it from the statue gallery, is a bust of the Emperor Saloninus.

A plaister cast of the little Apollo.

A ditto of the Camillus.

A ditto

A ditto of the Venus de Medici.

A ditto of the Muse Urania.

Anti Room.

Over the chimney-piece a whole length portrait of Lord Coke.

Over doors, Lord Leiceſter's father.

Its companion, the ſame when a lad.

Facing the entrance, Richard Coke and his wife, Mary Rouse.

On the window ſide, is a whole length of Robert Coke.

Lady Anne Coke and her ſon, whole lengths. Sir *Godfrey Kneller*.

On the corridor ſide are two whole lengths, the Earl and Counteſs of Leiceſter. *Cavalier Caſali*.

Two door pieces, the Earl of Leiceſter and his brother.

Edward, when young.

Buſto of a Roma.

Dreſſing Room.

Above the chimney is a whole length ſitting figure of the Earl of Leiceſter. *Treviſani*.

Over ſide doors, Colonel Walpole, and Lady Mary Henningham.

Lord Chief Juſtice Coke and his firſt wife, Mrs. Paſton. *Cavalier Caſali*.

Over a door, Archbiſhop Laud.

Over the center door, Sir Thomas More.

Henry Coke, of Thorington, fifth ſon of Lord Chief Juſtice Coke, and Margaret Lovelace, his wife. *C. Caſali*.

Bed-chamber,

Hung with tapeſtry, from deſigns of Watteau.

Over the chimney-piece, a portrait of the firſt Duke of Leeds. *Vandyk*.

Dressing Room.

A landscape and ruins, figure of Time. *Gisolfi.*

Deborah and Barak. *Solimene.*

A small view of Naples. *G. Occhiali.*

Two pieces of ruins. *Viviani.*

Over the center door, figures and ruins. *M. A. Caravaggio.*

Two views; one of Naples, the other of Nettuno. *Occhiali.*

A woman's head, copied from Guido Reni. *Kent.*

Two heads of Madonas after Raphael.

Over the side door, nymphs bathing. *F. Lauri.*

The nativity of St. Anne. *Baccicia Gala.*

The genius of the Arts supporting the figure of Time.
Sebastian Conca.

Green Damask Bed-chamber.

Portrait of an Earl of Warwick. *Vandyk.*

Green Damask Dressing Room.

Over the chimney, a portrait of the Princess of Orange,
mother to King William. *Sir Peter Lely.*

Diana and her nymphs. *Dominichino.*

St. Jerome in the desert. *Titian.*

Galatea, a large picture. *Albano.*

Landscape over the door. *Gaspar Poussin.*

Figure of a magician mounted up in the air. *Tintoret.*

Elysian fields. *Sebastian Conca.*

Blue and Yellow Bed-chamber.

A number of Cupids sleeping, and nymphs of Diana clipping their wings. *Albano.*

Blue Sattin Dressing Room.

Above the center door is an original cartoon of Raphael,
the Madona, young Christ, and St. John, in chiara oscuro.

Drawings

Drawings in red chalk. *Juno Lanuvina.*

A man's head in black chalk. *C. Maratt.*

A landscape in red chalk. *Dominichino.*

A chiaro oscuro painting upon board; figures of men, some bathing, some dressing in a hurry, as if alarmed by the approach of an enemy. *M. Angelo Buonarroti.*

Hannibal passing the Alps with his army, in red chalk. *P. Cortona.*

Academy figure, in red chalk. *Andrea Sacchi.*

Ditto, of *Dominichino.*

Ditto, of *Andrea Sacchi.*

A pestilence, in bistre. *N. Poussin.*

Head upon blue paper, in black chalk. *Dominichino.*

Over the chimney-glass, a small academy figure, drawn with the pen. *Raphael.*

A head of Madona, black chalk. *Francesco Chiari.*

Composition, a tomb on the fore ground. *Van Lint.*

A head, red chalk, upon blue paper. *C. Maratt.*

Esculapius, from an antique statue, red chalk.

Middle row, the first from the door, the Virgin embracing the Cross, in black chalk.

Crucifixion of St. Andrea, red and white chalk. *C. Ferri.*

Christ carrying the Cross. *Luca d'Olando.*

A study from a fox, with the pen. *Annibal Carracci.*

A battle piece. *Monfu Leander.*

Academy figure, in red chalk. *Bernini.*

A woman possessed, figures in red chalk. *School of Raphael.*

Academy figure, in black and white chalk. *Lanfranco.*

Over the door, Venus and Adonis, in red chalk. *Guercino.*

Flora's head, in black chalk. *C. Maratt.*

Man's head, in black chalk. *Corregio.*

Wise mens offerings, in bistre. *Pietro Perugino.*

A landscape and figures, with the pen. *C. Lorrain.*

Soldiers breaking down a bridge, in bistre. *Parmegiano.*

The ascension, in black chalk. *C. Maratt.*

Madona and young Christ, in red chalk. *Ditto.*

A drapery figure, a young man sitting. *Corregio.*

A Christ with the Cross. *Guiseppe d'Arpino.*

A Salutation. *C. Maratt.*

An emblematic subject, in red chalk. *Lanfranco.*

Our Saviour and his Apostles. *School of Raphael.*

An assumption of the Virgin, in bistre. *Cirro Ferri.*

Battle piece, with the pen and India ink. *Monfu Leander.*

Drawing of Joseph and his brethren. *Polidor Caravagio.*

Taking down from the Cross. *Guercino.*

St. Francis healing a lame man. *Andrea Sacchi.*

An Apostle, drawn with the Pen. *Titian.*

St. Paul preaching. *Carlo Maratt.*

An academy figure, pen and bistre. *Guercino.*

Flight into Egypt, pen and wash. *Agostino Carracci.*

Cupid and Psyche, a red chalk drawing.

Two Roman Saints healing the blind. *Giovani Bonati.*

St. John baptising our Saviour, in bistre. *C. Maratt.*

Academy figure, red chalk. *Andrea Camaseo.*

Cattle and countrymen. *Castiglione.*

Portrait of a woman, in red chalk. *Titian.*

Marriage of Joseph and the Virgin Mary, black chalk.

A. Masucci.

Sketch of a female Saint, in red chalk. *C. Maratt.*

Bustoes and Statues in the Vestibule under the Portico.

A medallion, in marble, of Carneades.

Lyfias, the Athenian orator.

Plato.—Cicero.—Seneca.

A large figure of Jupiter.

Two cinerary urns, in the form of altars.

Six plaister casts in niches, viz.

Apollo

Apollo of the Belvidere.—Meleager of Pichini.—
Ganymede of the Villa Medici.—Ptolemy.—Venus di
Belle Fesse.—Dancing Faun.

Two large side-board slabs of Mount Edgumbe, red
granite.

In the Porter's Hall, or Guard Room.

Bust in plaister, Earl of Leicester. *Roubiliac.*

Bust of the Empress Salonina.

Bust of Lucius Lentulus.

Consular bust and pedestal.

Audit Room, 21 Feet by 48.

Above the chimney-piece, medallion of a Faun.

Bustoes in the Portico of the Steward's Lodge.

Mecænas.

A cast of the Emperor Titus, in modern bronze.

Within; plaister bust of the Earl of Leicester. *Roubiliac.*

Seat upon the Mount.

A small antique figure of the river Nile, in white marble.

A corò marino antique; consisting of many figures, Sea
Nymphs, Centaurs, and Cupids, in alto relievo.

In the Green House.

A plaister cast, taken from an original mould of the Lion
in the Villa Medici, ascribed to Flammius Vacca.

In the Orangery.

A fine antique Corinthian capital, in white marble; also
two antique marble bases of columns.

In the Court between the Kitchen and Chapel Wings.

A large fluted antique Sarcophagus, without its cover;
the body of it is very entire, and in good conservation.

In

In the Temple.

The little Apollo of Medici, Venus of Medici, dancing Faun of ditto, Ptolemy of ditto, all plaister casts from the antique.

The object most striking on the north side of the park, is the lake, which is of great extent, and beautiful. The shore is a very bold one, all covered with wood to a great height, and on the top stands the church. The plantations in general are sketched with more taste than any to be seen: in the number of acres many exceed them; but they appear to various points of view, infinitely more considerable than they really are. At the North entrance into the park, they show prodigiously grand; you look full upon the house, with a very noble back ground of wood, the obelisk just above the center, with an extent of plantation on each side that renders the view really magnificent. Nothing can be more beautiful than that from the church; the house appears in the midst of an amphitheatre of wood, the plantations rising one above another. Another point of view which we would recommend to a traveller's notice, is the vale on the East side of the park. The North plantation stretches away to the right, with vast magnificence, and the South woods to the left, and joining in front, which is an extent of plantation that has a noble effect.

WALSINGHAM, where the curious traveller should not omit seeing the gardens of Henry Lee Warner, Esq; in which are the ruins of an antient monastery and shrine, dedicated to the Virgin Mary*, and formerly as much frequented as that of Thomas a Becket at Canterbury. The chapel was built in the year 1061, by Richolde, a noble widow, and Lady of that manor, in imitation of the chapel at Nazareth.

In

* Here are two wells called by her name.

In those days of darkness and superstition, when Priests and Monks ruled not only the consciences but the purses of the Laity, then they who had not made a pilgrimage and an offering to the Blessed Virgin of this place, were looked upon as impious and irreligious.—*Erasmus*, who had been there, gives the following description of its splendor. “The Church is splendid and beautiful, but the Virgin dwells not in it; that, out of veneration and respect, is granted to her Son. She has her church so contrived as to be on the right hand of her Son; but neither in that doth she live, the building being not yet finished. In this church there is a small chapel of wood, into which the pilgrims are admitted on each side at a narrow door; there is but little or no light in it, but what proceeds from wax tapers, yielding a most pleasant and odoriferous smell; but if you look in, you will say it is a feat of the Gods, so bright and shining it is all over, with jewels, gold, and silver.”

Sir Henry Spelman tells us, that when he was a child, there was a common tradition, that King Henry VIII. went barefoot hither from Barsham, a village about two miles South-west from Walsingham, and offered a necklace of great value to the Virgin Mary; but in the thirtieth year of the same reign, Thomas Cromwell, then Lord High Chamberlain of England, carried her image from hence to Chelsea, where he took care to have it burnt.—From hence we proceed to

FAKENHAM, a clean market town, with a spacious court-house, in which the Justices of the county sometimes meet at adjournments of the sessions.—Hence to

RAINHAM, the seat of the Lord Viscount Townshend, built by that excellent architect, Inigo Jones. The country around it is rich, and charmingly cultivated. The situation

H

of

of the house, a park finely planted, and a beautiful lake of water, render it very desirable. The building itself is rather in the stile of an exceedingly good habitable house, than a magnificent one: but the famous picture of Belisarius, by Salvator Rosa, (from which that great artist, Mr. Strange, has lately engraved a much admired print) has, we think, more expression in it, than any painting we ever saw. Lady Townshend's dressing-room is furnished with prints, stuck with much taste on the green paper.—We next pass on to

H O U G H T O N.

The first appearance of this hall, the celebrated seat of the Earl of Orford, built by Sir Robert Walpole, is that of several very magnificent plantations, which surround it every way. In the road from Syderstone, they appear, we think, to the greatest advantage; they are seen to a great extent, with openings left judiciously in many places, to let in the view of more distant woods; which changes the shade, and gives them that solemn brownness, which has always a very great effect. The flatness of the country, however, is a circumstance which, instead of setting them off, and making them appear larger than they really are, gives them a diminutive air, in comparison to the number of acres really planted. For were these vast plantations disposed upon ground with great inequalities of surface, such as hills rising one above another, or vast slopes stretching away to the right and left, they would appear to be almost boundless, and shew twenty times the extent they do at present. The woods which are seen from the South front of the house, are planted with great judgment, to remedy the defect of the country's flatness; for they are so disposed as to appear one beyond another, in different shades, to a great extent.

The

The whole extent of the building, including the colonnade and wings, which contain the offices, is 450 feet; the main body of the house extends 166. The whole building is of stone, and crowned with an entablature of the Ionic order, on which is a balustrade. At each corner of the house is a cupola surmounted with a lanthorn.

This stately structure was begun in the year 1722, and finished in 1735, during which interval, the founder continued prime minister of state.

In the house, you enter first the great hall, a cube of 40 feet, which, bad as the proportion is, is certainly a very noble room; yet one would imagine the architect purposed to destroy the effect of so large a one, by sticking three quarters around it what is called a gallery: it is a balcony pushed out in defiance of all ideas of grace, elegance, or proportion. Opposite the chimney is an exceeding fine cast of the Laocoon. From the hall you enter the saloon; which, but for height, would be one of the finest rooms in the world; it is 40 by 30, and 40 feet high, which is excessively out of proportion. To the left you turn into a drawing-room, 30 by 21, hung with a yellow damask. Out of that into the blue damask bed-chamber, $22\frac{1}{2}$ by $21\frac{1}{2}$; then into a very small dressing-room, and next a small closet, out of which you enter the library, $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads to the dining parlour, 30 by 21, and that opens into the hall; so one side of the house is taken up with the foregoing apartments. The other side of the saloon is another drawing-room, called the Carlo Maratt room, from being covered with pictures by that master, 30 by 21; out of which you enter the green velvet bed-chamber, then a dressing-room, $21\frac{1}{2}$ by 18, then another bed-chamber the same size; next the cabinet, $22\frac{1}{2}$ by $21\frac{1}{2}$, which leads into the marble parlour, 30 by 21, and is exceedingly elegant,

one side being entirely of white marble, and this concludes the right hand side, opening into the hall.

Having thus run through the rooms, the fitting up of which, for instance, doors, door-cases, windows, cornishes, &c. is as magnificent as can be conceived, and in as great a stile as any single room in England. Lastly, let us add, that the collection of pictures which ornaments them is undoubtedly the first in England, after the royal one.

The *common* approach to the house is by the South end door, over which is engraved this inscription.

Robertus Walpole

Has Ædes

Anno S.—1722.

Inchoavit

Anno——1735

Perfecit.



MVSEVM
BRITAN
NICVM

On the right hand you enter a small breakfast room.

1. Over the chimney is a very good picture of hounds, by Wootton.
2. A concert of birds, by Mario di Fiori, a very uncommon picture; for he seldom painted any thing but flowers: it belonged to Gibbons the carver, and is four feet seven inches high, by seven feet nine and a quarter wide.
3. The Prodigal Son returning to his father; a very dark picture, by Pordenone, the architecture and landscape very good: it is five feet five inches high, by eight feet $11\frac{1}{2}$ wide. This picture belonged to George Villiers, the great Duke of Buckingham.
4. A horse's head, a fine sketch, by Vandyck.
5. A greyhound's head, by Old Wyck, who was Wootton's master.
6. Sir Edward Walpole, grandfather to Sir Rob. Walpole.

7. Ro-

7. Robert Walpole, son to Sir Edward, and father to Sir Robert Walpole.

8. Horatio, Lord Townshend, father to Charles Lord Viscount Townshend.

9. Mr. Harold, gardener to Sir Robert Walpole, a head, by Ellis.

The Supping Parlour.

10. Over the chimney, Horace Walpole, brother to Sir Robert Walpole, three quarters length, by Richardson.

11. Ann Walpole, aunt to Sir Robert Walpole, a head.

12. Dorothy Walpole, ditto.

13. The battle of Constantine and Maxentius, a copy by Julio Romano, of the famous picture in the Vatican, which he executed after a design of Raphael. It is four feet eight inches and a half high, by nine feet seven and a quarter wide.

14. Mary Walpole, a head.

15. Elizabeth Walpole, ditto.

16. Charles Lord Viscount Townshend, Secretary of State to King George I. and II. three quarters, by Sir Godfrey Kneller.

17. Dorothy his second wife, and second sister to Sir Robert Walpole, three quarters, by Jervase.

18. Sir Charles Turner, one of the Lords of the Treasury, three quarters, by Richardson.

19. Sir Robert Walpole, when Secretary at War to Queen Anne, three quarters, by Jervase.

20. Catherine, Lady Walpole, his first wife, ditto.

The Hunting Hall.

21. Susannah and the two Elders, by Rubens, five feet eleven inches and a half high, by seven feet eight inches and a quarter wide.

22. A hunting-piece. Sir Robert Walpole is in green, Col. C. Churchill in the middle, Mr. Thomas Turner on one side, by Wootton.

23. Dogs.

The Coffee Room.

24. Over the chimney a landscape, with figures dancing, by Swanivelt, two feet three inches, by three feet three wide.

25. Galfridus Walpole, younger brother to Sir Robert.

26. Jupiter and Europa, after Guido, by Pietro da Pietris, four feet ten inches high, by six feet two wide.

27. Galatea, by Zimeni, four feet ten inches high, by six feet two wide.

28. Horatio Walpole, uncle to Sir Robert, three quarters.

Returning through the arcade, you ascend the great staircase, painted in chiaro oscuro, by Kent. In the middle four Doric pillars rise and support a fine cast in bronze of the Gladiator, by John of Boulougne, which was a present to Sir Robert, from Thomas Earl of Pembroke.

The Common Parlour.

29. This room is 30 feet long by 21 broad. Over the chimney is some fine pear-tree carving, by Gibbons, and in the middle of it hangs a portrait of him by Sir Godfrey Kneller; it is a master-piece, and equal to any of Vandyck, three quarters.

30. King William, an exceeding fine sketch by Sir Godfrey—for the large equestrian picture which he afterwards executed very ill at Hampton Court, and with several alterations, four feet three inches high, by three feet six wide. Mrs. Barry, and another actresses, sat for the two emblematical figures on the fore ground in the great picture.

31. A Holy Family, by Raphael da Reggio, a scholar of Zuchero, two feet two inches and three quarters high, by one foot and one quarter wide.

32. A fine picture of architecture in perspective, by Steenwyck, one foot nine inches high, by two feet eight wide.

33. Over the first door, Mrs. Jenny Deering, mistress to the Marquis of Wharton; these two came out of the Wharton collection.

34. Mr. Locke, a head, by Sir Godfrey Kneller.

35. Joseph Carreras, a Spanish poet, writing, a half length, by Sir Godfrey Kneller.

36. Cook's shop, by Martin de Vos, who was Snyder's master. In this picture he has excelled any thing done by his scholar; it is as large as nature. There is a greyhound snarling at a cat, in a most masterly manner, five feet eight inches high, by seven feet $10\frac{1}{2}$ wide.

37. The School of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican, three feet two inches high, by four feet two, three quarters wide.

38. A man's head, by Salvator Rosa.

39. Inigo Jones, a head, by Vandyck.

40. Over the second and third doors, two pieces of ruins, by Viviano.

41. Rembrandt's wife, half length, by Rembrandt.

42. Sir Thomas Gresham, the founder of Gresham college, by Antonio Moore, two feet six inches and a quarter high, by two feet and half wide.

43. A friar's head, by Rubens.

44. The Nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painter) from the famous Notte of Corregio at Modena, where all the light of the picture flows from the child, three feet $7\frac{1}{2}$ high, by two feet $10\frac{1}{2}$.

45. A cook's shop, by Teniers. It is in his very best manner. There are several figures, in particular his own, in a hawking habit, with spaniels; and in the middle an old blind

blind fisherman, finely painted, five feet six inches and three quarters high, by seven feet seven and three quarters wide.

46. A Bacchanalian, by Rubens. It is not a very pleasant picture; but the flesh of the Silenus, and the female Satyrs, are highly coloured, two feet seven inches and a half high, by three feet six wide.

47. Erasmus, by Holbein, a half length, smaller than life.

48. Francis Halls, Sir Godfrey Kneller's master, a head, by himself.

49. Sir Thomas Chaloner, an admirable portrait, three quarters, by Vandyck.

50. Over the south door, a daughter of Sir Henry Lee, three quarters, by Sir Peter Lely.

51. King George I. a companion to the sketch of King William, by Sir Godfrey, which he took from the King, at Guilford horse-race; the horse is new painted by Wootton.

52. A stud of horses, by Wouverman, two feet one inch and three quarters high, by two feet nine wide.

53. Venus bathing, and Cupids with a car, in a landscape, by Andrea Sacchi, one foot ten inches and a half high, by two feet six inches wide. It was Lord Halifax's.

The Library.

54. This room is $21\frac{1}{2}$ feet by $22\frac{1}{2}$. Over the chimney is a whole length, by Sir Godfrey Kneller, of King George I. in his coronation robes, the only picture for which he ever sat in England.

The little Bed-chamber.

This room is all wainscoted with mahogany, and the bed, which is of painted taffety, stands in an alcove of the same wood.

55. Over

55. Over the chimney is a half length, by Dahl, of Catherine Shorter, first wife of Sir Robert Walpole. This is an extreme good portrait.

56. On the other side, a portrait of Maria Skerret, second wife to Sir Robert Walpole, three quarters, by Vanloo.

The little Dressing Room.

57. A landscape, by Wootton, in the stile of Claude Lorrain, over the chimney.

The Blue Damask Bed-chamber,

58. Is of the same dimensions with the library, and is hung with tapestry. Over the chimney, Sir Robert Walpole, afterwards Earl of Orford, prime minister to King George I. and George II. a whole length, in the Garter robes, by Vanloo.

59. Three landscapes over the doors.

The Drawing Room,

Is 30 feet by 21, and hung with yellow cassoy. The ceiling is exactly taken, except with the alteration of the paternal coat for the star and garter, from one that was in the dining-room in the old house, built by Sir Edward Walpole, grandfather to Sir Robert.

Over the chimney is a genteel bust of a Madona in marble, by Camillo Rusconi.

60. Above is carving by Gibbons, gilt, and within it a fine picture by Vandyck, of two daughters of Lord Wharton, out of whose collection these came, with all the other Vandyck's in this room, and some others in Lord Walpole's at the Exchequer, five feet four inches high, by four feet three wide.

61. King Charles I. a whole length in armour, by Vandyck. By a mistake both the gauntlets are drawn for the right hand.

62. Henrietta Maria of France, his Queen, by Vandyck.
63. Lady Maria Walpole, only child to Sir Robert Walpole, Earl of Orford, by Maria his second wife, married to C. Churchill, Esq; in crayons, by Pond.
64. Horace Walpole, third son to Sir Robert, by Rosalba.
65. Robert Lord Walpole, eldest son to Sir Robert Walpole, by Catherine his first wife, a head in crayons, by ditto.
66. Edward Walpole, second son to Sir Robert Walpole, ditto.
67. Mary Lady Viscountess Malpas, second daughter to Sir Robert Walpole, by his first wife, a profile sketch, by Jervase.
68. A sleeping Bacchus, with nymphs, boys, and animals, companion to the Judgment of Paris, by L. Jordano.
69. Jane, daughter of Lord Wenman, by Vandyck. The hands, in which Vandyck excelled, are remarkably fine in this picture.
70. Lady Wharton, three quarters, by ditto.
71. The Judgment of Paris, by Luca Jordano. There is an odd diffusion of light all over this picture; the Pallas is a remarkable fine figure, eight feet high, by ten feet eight and a quarter wide.
72. Lord Chief Baron Wandsford, head of the Castle-comer family, three quarters, sitting, by Vandyck.
73. Philip Lord Wharton, three quarters, by ditto.
74. Archbishop Laud, the original portrait of him, three quarters, by ditto.

The Saloon

Is 40 feet long, 40 high, and 30 wide; the hanging is crimson flowered velvet, the ceiling painted by Kent, who designed all the ornaments throughout the house. The chimney-

ney-piece is of black and gold marble, of which too are the tables. In the broken pediment of the chimney stands a small antique bust of a Venus, and over the garden door is a larger antique bust.

On the great table is an exceeding fine bronze of a man and woman.

75. Over the chimney, Christ baptized by St. John, a most capital picture of Albano. His large pictures are seldom good, but this is equal, both for colouring and drawing, to any of his master Caracci, or his fellow scholar Guido. It is eight feet eight inches high, by six feet $4\frac{1}{2}$ wide. This picture belonged to Mr. Laws, first minister to the Regent of France.

76. The adoration of the shepherds, companion to the assumption of the Virgin; all the light comes from the child.

77. The Holy Family, by Titian. It belonged to Monsieur de Morville, Secretary of State in France, four feet seven and a half high, by three feet four and a half wide.

78. The Holy Family, in a round, by Cantarini. The child is learning to read, three feet six inches every way.

79. Simeon and the child, a very fine picture of Guido. The design is taken from a statue of a Silenus with a young Bacchus, in the villa Borgheze at Rome. This was in M^r de Morville's collection, three feet two inches and a half high, by two feet seven and a half wide.

80. The Holy Family, a most celebrated picture of Vandyck. The chief part of it is a dance of boy-angels, which are painted in the highest manner: the Virgin seems to have been a portrait, and is not handsome; it is too much crowded with fruits and flowers, and birds. In the air are two partridges finely painted, seven feet and half an inch, by nine feet and three quarters.—This picture was twice sold for fourteen hundred pounds.

81. An old woman giving a boy cherries, by Titian. It is his own son and nurse, four feet ten inches high, by three feet six and three quarters wide.

82. The Virgin with the child asleep in her arms, by Augustine Caracci, three feet six inches high, by two feet nine and three quarters wide.

83. The Holy Family, by Andrea del Sarto. This and the old woman giving a boy cherries, were from the collection of the Marq. Mari, at Genoa, three feet one inch and a quarter high, by two feet seven and a quarter wide.

84. Mary Magdalen washing Christ's feet, a capital picture of Rubens, finished in the highest manner, and finely preserved. There are fourteen figures as large as life; the Magdalen is particularly well coloured, six feet three quarters of an inch high, by eight feet two wide. It was M. de Morville's.

85. The Cyclops at their forge, by Luca Jordano. This belonged to Gibbons, six feet four inches high, by four feet eleven wide.

86. The stoning of St. Stephen, a capital picture of Le Sœur. It contains nineteen figures, and is remarkable for expressing a most masterly variety of grief. The Saint, by a considerable anacronism, but a very common one among the Roman Catholics, is dressed in the rich habit of a modern priest at high mass, nine feet eight inches and a half high, by eleven feet three and three quarters wide.

87. Dædalus and Icarus, by Le Brun; in a different manner from what he generally painted, six feet four inches high, by four feet three wide.

88. The Assumption of the Virgin, a beautiful figure, supported by boy-angels, in a very bright manner, by Morello, six feet four inches and three quarters high, by four feet nine and a half wide.

The Carlo Maratti Room,

Is 30 feet by 21; the hangings are green velvet, the table of Lapis Lazuli; at each end are two sconces of massive silver.

89. Over the chimney is Clement IX. of the Rospigliosi family, three quarters, sitting, a most admirable portrait, by Carlo Maratti. It was bought by Jervase the painter, out of the Arnaldi palace at Florence, where are the remains of the great Pallavicini collection, from whence Sir Robert bought several of his pictures. Nothing can be finer than this, the boldness of the penciling is as remarkable as his delicacy in his general pictures, and it was so much admired that he did several of them.

90. Christ's Sermon on the Mount, by Guiseppe Chiari.

91. Bacchus and Ariadne, ditto; the Bacchus seems to be taken from the Apollo Belvidere, as the ideas of the Ariadne and the Venus evidently are from the figures of Liberality and Modesty, in the famous picture of Guido, in the collection of the Marquis del Monte at Bologna.

92. The Assumption of the Virgin, by Nicolo Beretoni, two feet two inches and a half high, by one foot eight and a quarter wide.

93. The marriage of St. Catherine, by C. Maratti, two feet seven inches high, by one foot ten and a half wide.

94. The crucifixion, companion to the flight into Egypt.

95. A profile head of a man, a capital drawing in a great stile, by Raphael.

96. The Virgin teaching Jesus to read, by C. Maratti, two feet three and a quarter high, by one foot ten and a quarter wide.

97. Galatea sitting with Acis, Tritons, and Cupids, companion to the Judgment of Paris, five feet eight inches and three quarters high, by seven feet seven and a half wide.

98. The

98. The Holy Family, an unfinished picture, large as life, by C. Maratti, in his last manner, three feet two inches and three quarters high, by two feet eight and a quarter wide.

99. The flight into Egypt, by Morellio, in the manner of Vandyck, three feet two inches and a quarter high, by one foot eleven and a quarter wide.

100. A profile head of St. Catherine, by Guido.

101. St. Cæcilia, with four angels playing on musical instruments, a companion to the Virgin teaching Jesus to read. These two are most perfect and beautiful pictures, in Maratti's best and most finished manner, and were in the Pallavicini collection.

102. A naked Venus and Cupid, by Carlo Maratti, in a very particular stile, three feet one inch and a half high, by four feet four and a half wide.

103. The pool of Bethsaida, by Gioseppi Chiari, one of Carlo's scholars, three feet three inches high, by four feet five wide.

104. The assumption of the Virgin, by Carlo Maratti; she has a deep blue veil all over her, two feet three inches and three quarters high, by one foot ten and a quarter wide.

105. The Virgin and Joseph, with a young Jesus, a fine picture, by C. Maratti, in the manner of his master, Andrea Sacchi, two feet five inches and a quarter high, by two feet wide.

106. Apollo and Daphne, by Gioseppi Chiari.

107. St. John the Evangelist, by Carlo Maratti.

108. Diana, companion to Apollo, in crayons, by Rosalba.

109. The presentation of the Virgin in the Temple, companion to the birth of the Virgin, by Luca Jordano. These two are finished designs for two large pictures, which he painted

painted for the fine church of the Madonna della Salute, at
 Venice.

110. The Judgment of Paris, drawn by Carlo Maratti, when he was 83 years old, yet has none of the rawness of his latter pieces; the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure. It came out of the Pallavicini collection, five feet nine inches and three quarters high, by seven feet seven and a quarter wide.

III. The Holy Family, by Nicholo Beretoni, Carlo's best scholar. This picture is equal to any of his master's: The grace and sweetness of the Virgin, and the beauty and drawing of the young Jesus, are incomparable, three feet one inch and a quarter high, by four feet four and a quarter wide.

112. Two Saints worshipping the Virgin in the clouds, by Carlo Maratti, two feet three inches and a half high, by one foot nine and a half wide.

113. Apollo in crayons, by Rosalba, two feet two inches high, by one foot eight wide.

114. The birth of the Virgin, by Luca Jordano, two feet one inch high, by one foot and a quarter wide.

115. Hercules and Omphale, by Romanelli, three feet one inch and a half high, by four feet three wide.

The Velvet Bed-chamber.

Is 21½ feet by 22½ feet. The bed is of green velvet, richly embroidered and laced with gold, the ornaments designed by Kent; the hangings are tapestry, representing the loves of Venus and Adonis, after Albano.

116. Alexander adorning the tomb of Achilles, by Le Mer. The head of Alexander is taken from his medals, the figures are in the true antique taste, and the buildings fine.

fine, eight feet two inches and three quarters high, by five two and a half wide.

117. Over one of the doors, a sea-port, by old Griffier, three feet two inches and a half high, by four feet one inch wide.

118. A landscape over the door, by ditto.

The Dressing Room,

Is hung with very fine gold tapestry, after pictures of Vandyck. There are whole length portraits of James I. Queen Anne his wife, daughter to Frederick II. King of Denmark, Charles I. and his Queen, and Christian IV. King of Denmark, brother to Queen Anne; they have fine borders of boys and festoons, and oval pictures of the children of the Royal Family. At the upper end of this room is a glass-case filled with a large quantity of silver philegree, which belonged to Catherine Lady Walpole.

119 Over the chimney, the consulting the Sibylline oracles, a fine picture by Le Mer, companion to that in the bed-chamber; the architecture of this is rather the better. There is an anacronism in this picture, which may be pardoned in a painter. He has thrown in among the buildings, the Septizonium Severi: now Sylla's dictatorship began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

120. Over the door, dogs and still life, by Jervase.

121. Over the other door, its companion.

The embroidered Bed-chamber.

The bed is of the finest Indian needle-work. His Royal Highness Francis Duke of Lorraine, afterwards Grand Duke of Tuscany, and since Emperor, lay in this bed, which stood then where the velvet one is now, when he came to
visit

visit Sir Robert Walpole, at Houghton. The hangings are tapestry.

122. Over the chimney the Holy Family, large as life, by Nicolo Pouffin. It is one of the most capital pictures in this collection, the airs of the heads, and the draperies, are in the fine taste of Raphael, and the antique. Elizabeth's head is taken from a statue of an old woman in the Villa Borghese, at Rome; the colouring is much higher than his usual manner, the Virgin's head, and the young Jesus, are particularly delicate, five feet seven inches high, by four feet three and three quarters wide.

123. Over the doors, two pieces of cattle, by Rosa di Tivoli.

The Cabinet,

Is $21\frac{1}{2}$ feet by $22\frac{1}{2}$, hung with green velvet.

124. Over the chimney is a celebrated picture of Rubens's wife, by Vandyck; it was fitted for a pannel in her own closet, in Rubens's house. She is in black sattin, with a hat on, a whole length; the hands and the drapery are remarkably good.

125. Over the parlour door, the murder of the Innocents, by Sebastian Bourdon; four feet and half an inch high, by five feet eight wide.

126. Six sketches of Rubens for triumphal arches, &c. on the entry of the Infant Ferdinand of Austria into Antwerp; they are painted with the description of that festival, and are about two feet and a half square.

127. Laban searching for his images, by Sebastian Bourdon, three feet one inch and three quarters, by four feet four inches and a half wide.

128. Christ and Mary in the Garden, by Phil. Laura.

129. Two small landscapes, by Gaspar Pouffin.

130. The banqueting-house ceiling: it is the original design of Rubens, for the middle compartment of that ceiling, and represents the assumption of King James I. into Heaven. It belonged to Sir Godfrey Kneller, who studied it much, as is plain from his sketch for King William's picture in the parlour, two feet eleven inches high, by one foot nine and a half wide.

131. The Holy Family, by John Bellino. It belonged to Mr. Laws.

132. Two flower-pieces, most highly finished, by Van Huysum, two feet seven inches high, by two feet two inches wide.

133. Bathsheba bringing Abishag to David, an exceeding high finished picture in varnish, by Vanderwerffe; which is said to have cost 1500l. but was a present to Lord Orford from the Duke of Chandos, two feet ten inches high, by two feet three wide.

134. Over the door into the bed-chamber, the Holy Family, by Matteo Ponzoni, a most uncommon hand, and a very fine picture. It belonged to Count Plattenberg, the Emperor's minister at Rome, three feet seven inches and a half high, by five feet two and a half wide.

135. A Winter piece, by Giacomo Bassan, three feet eight inches and a half high, by five feet eleven inches and three quarters wide.

136. Friars giving meat to the poor, by John Miel, one foot seven inches and a half high, by two feet two wide.

137. A dying officer at confession, by Bourgognone, very bright colouring and fine expression, one foot six inches and a half high, by two feet one inch and three quarters wide.

138. The Virgin with the child in her arms asleep, by Sebastian Concha.

139. The Virgin with the child in her arms, by Morellio, on black marble, a present from Sir Benjamin Keene, ambassador at Madrid.

140. St. John, a head, by Carlo Dolci.

141. Boors at cards, by Teniers.

142. Landscape with soldiers, companion to the landscape with figures, by Bourgognone.

143. Head of Vanderdort, by Dobson.

144. Christ laid in the Sepulchre, by Giacomo Bassan, a very particular picture; the lights are laid on so thick, that it seems quite basso relievo. It is a fine design for a great altar piece which he has painted at Padua. This picture was a present to Lord Orford, from James Earl of Waldegrave, Knight of the Garter, and ambassador at Paris.

145. Holy Family, by Rotenhamer.

146. Rubens's family, by Jordano of Antwerp. Rubens is playing on a lute, his first wife is sitting with a child on her lap, and two others before her. There are several other figures and genii in the air, five feet nine inches high, by four feet five and a half wide. This picture belonged to the Duke of Portland.

147. The Judgment of Paris, by Andrea Schiavone. *Note,* That all the pictures in this room, except the portraits, that have not the sizes set down, are very small.

148. Christ laid in the Sepulchre, one of the finest pictures that Parmegiano ever painted, and for which there is a tradition, that he was knighted by a Duke of Parma. There are eleven figures; the expression, the drawing, and the colouring, the perspective, and chiara oscuro, are as fine as possible. The figure of Joseph of Arimathea, is Parmegiano's own portrait.

149. The adoration of the Magi, by Velvet Brughel. There are a multitude of little figures, all finished with the

greatest Dutch exactness; the ideas too are a little Dutch; for the Ethiopian King is dressed in a surplice with boots and spurs, and brings for a present a gold model of a modern ship.

150. Boors at cards, by Teniers, one foot four inches high, by one foot ten inches wide.

151. Christ appearing to Mary in the garden, an exceeding fine picture, by Pietro da Cortona, one foot nine inches and a half high, by one foot eight inches wide.

152. Midas judging between Pan and Apollo, by Andrea Schiavone.

153. The Virgin and Child, a very pleasing picture, by Baroccio, but the drawing is full of faults.

154. Naked Venus sleeping, a most perfect figure, by Annibal Caracci, the contours and the colouring excessive fine.

155. A Summer piece, by Leonard Bassan, three feet eight inches and a half high, by five feet eleven inches and three quarters. This and the Winter piece by Giacomo Bassan, were in the collection of M. de la Vrilliere.

156. Head of Innocent X. by Velasco.

157. Holy Family, with St. John on a lamb, by Williberts, a scholar of Rubens, who has made a large picture, from whence this is taken, now in the palace Pitti at Florence. This is finely finished, and the colouring neater than Rubens.

158. The Virgin and Child, by Alexandro Veronese, painted on black marble.

159. A boy's head with a lute, by Cavalier Luti.

160. Boors drinking, companion to Boors at cards, by Ostade.

161. Landscape with figures, by Bourgonnone, in the manner of Salvator Rosa.

163. Com-

162. Companion to Friars giving meat to the poor, by J. Miel.

163. Companion to the dying officer at confession, by Bourgoگونه.

164. Three Soldiers, a fine little picture, by Salvator Rosa, in his brightest manner.

165. Edward VI. an original small whole length, by Holbein, within the frame is wrote in gold letters, *Edwardus Dei gratia sextus rex Anglia, & Francia, & Hibernia.*

166. Over another door, the death of Joseph, by Velasco, three feet three inches high, by four feet ten inches wide.

167. St. Christopher, a very small picture, by Elsheimer. Here is a very common error among the Roman Catholic painters; in the distant landscape is a hermit with an oratory of the Virgin Mary, at the time that Christopher is carrying Jesus, yet a child.

The Marble Parlour.

One entire side of this room is marble, with alcoves for side-boards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto-relievo in statuary marble, after the antique, by Ryfbrack, and before one of the tables, a large granite cistern.

168. Henry Danvers, Earl of Danby, a fine whole length in garter robes, by Vandyck.

169. Sir Thomas Wharton, brother to Philip Lord Wharton, and Knight of the Bath, whole length, by Vandyck, from the Wharton collection.

170. Two fruit pieces over the door, by Michael Angelo Campidoglio, from Mr. Scawen's collection.

171. The Ascension, by Paul Veronese, over a door.

172. The Apostles after the Ascension, ditto.

The Hall,

Is a cube of forty, with a stone gallery round three sides; the ceiling and the frieze of boys are by Altari. The bas-reliefs over the chimneys and doors are from the antique.

The figures over the great door, and the boys over the lesser doors, are by Ryfbrack. In the freize are bas-reliefs of Sir R. Walpole, and Catherine his first Lady, and of Robert Lord Walpole, their eldest son, and Margaret Rolle, his wife. From the ceiling hangs a French lustre.

Over the chimney is a bust of Sir Robert Walpole, Earl of Orford, by Ryfbrack.

Before a nich, over against the chimney, is the Laocoon, a fine cast in bronze, by Girardon, bought by Lord Walpole, at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the Capitol at Rome.

Two vases in bronze, from the antiques in the villas of Medici and Borghese at Rome.

The bust of a woman, a most beautiful antique.

The bust of a Roman Empress, antique.

On terms and consoles round the hall, are the following busts and heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimus Severus, ditto.

Commodus, ditto.

{ These two were given to Gen. Churchill, by Cardinal Alex. Albani, and by him to Sir R. Walpole.

A young Hercules, ditto.

Baccio Bandanelli, by himself.

Faustina Senior, antique.

A young Commodus, ditto.

Homer, modern.

Hesiod, ditto.

Jupiter,

Jupiter, antique	}	Heads.
A Philosopher, ditto		
Hadrian, ditto		
Pollux, ditto		

Going from the saloon, down the great steps, through the garden, you enter a porch adorned with busts of

Rome, by Camillo Rusconi.

Minerva, ditto.

Antinous, ditto.

Apollo Belvidere, ditto.

A Philosopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a vestibule, round which, in the niches, are six vases of Volterra alabaster. This leads into

The Gallery,

Which is 73 feet long, by 21 feet high; the middle rises eight feet higher, with windows all round; the ceiling is a design of Serlio's, in the inner library of St. Mark's at Venice, and was brought from thence by Mr. Horace Walpole, jun. the frieze is taken from the Sybils Temple at Tivoli. There are two chimneys, and the whole room is hung with Norwich damask. It was intended originally for a green house; but on Sir Robert Walpole's resigning his employments, on the 9th of February, 1742, it was fitted up for his pictures, which had hung in the house in Downing-street.

173. Over the door, the placing Christ in the Sepulchre, by Ludovico Caracci, six feet three inches high, by five feet one wide.

174. The adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark, at Rome, six feet eleven inches high, by four feet four wide.

176. Land.

175. Landscape with a cascade and sheep, a very fine picture, by Gaspar Pouffin. It was bought at the Earl of Halifax's sale, one foot eleven inches high, by two feet nine wide.

176. Solomon's idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finished, and several beautiful airs of women's heads, one foot ten inches high, by two feet five and a quarter wide.

177. A fruit market, by Snyders, six feet nine inches and a half high, by eleven feet one and a half wide.

178. Two women, an emblematical picture, by Paris Bourdon, three feet six inches high, by four feet two wide, from Mr. Flinck's collection.

179. The Holy Family, by old Palma, two feet seven inches and a quarter high, by four feet five wide, from Monsieur Flinck's collection.

180. Horatius Cocles defending the bridge, companion to Marcus Curtius leaping the gulph.

181. Companion to the exposition of Cyrus; the subject, from the principal figures being thrown into the distant landscape, seem at first to be the story of Orpheus, but certainly is not.

182. A fine moon-light landscape, with a cart overturning, by Rubens, two feet ten inches high, by four feet one wide. It was Lord Cadogan's.

183. Africa, companion to Europe.

184. An old woman sitting in a chair, a portrait, three quarters, by Rubens, bought at Mr. Scawen's sale.

185. Cupid burning armour, by Elisabetta Sirana, Guido's favourite scholar, two feet one inch and a half high, by two feet seven and a half wide.

186. A uferer and his wife, by Quintin Matsis, the blacksmith of Antwerp. This picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles I. two feet eight inches and a half high, by one foot ten and three quarters wide.

187. A lioness and two lions, by Rubens. Nothing can be livelier, or in a greater stile, than the attitude of the lioness, five feet six inches high, by eight feet wide.

188. Architecture: it is a kind of street with various marble palaces in perspective, like the Strada Nuova at Genoa; the buildings and bas-reliefs are extremely fine, the latter especially, are so like the hand of Polydore, that we should rather think that this picture is by this master, than by Julio Romano, whose it is called. There are some figures but very poor ones, and undoubtedly not by the same hand as the rest of the picture. There is an officer kneeling by a woman, who shews the Virgin and Child in the clouds sitting under a rainbow; 'tis supposed the figure kneeling in this picture is Charles V. who is prompted by Religion to ask pardon of the Virgin (above in the clouds) for having ill treated the Pope. The figure sitting on the steps is certainly Aretine, and the man in prison in the corner Marc Antonio. This picture was a present to Lord Orford, from Gen. Charles Churchill, five feet six inches and three quarters high, by six feet eleven inches wide.

189. An old woman reading, an extreme fine portrait, by Boll, bought at the Duke of Portland's sale, when he went Governor to Jamaica.

190. The Holy Family, a group of heads, by Camillo Procochiano, one foot nine inches high, by two feet three and three quarters wide.

191. Job's friends bringing him presents, a fine picture, by Guido, which he has executed in large, and in his brightest manner, in the church of the Mendicants, at Bologna; this is dark, but there is most masterly skill in the naked, and in the disposition of the figures, three feet one inch high, by two feet four and a half wide.

192. Marcus Curtius leaping into the gulph, an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expressions of passion. To ornament the distant prospect, he has committed some anachronisms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa. This picture is six feet four inches and a quarter high, by eleven feet four inches wide, and, with Horatius Cocles defending the bridge, belonged to Gibbons the carver.

193. Europe, a fine landscape, by Paul Brill, the figures by Dominichino, two feet five inches high, by three feet five and three quarters wide.

194. Dives and Lazarus, by Paul Veronese. There are few of him better than this; the building is particularly good, two feet seven inches and a half high, by three feet five inches wide. It belonged to Monsieur de Morville, Secretary of State in France.

195. The exposition of Cyrus, by Castiglione, a very capital picture of this master, two feet four inches and a quarter high, by three feet six and a quarter wide.

196. A fowl market by Snyders, six feet nine inches and a half high, by eleven feet one and a half wide.

197. The adoration of the shepherds, by old Palma, from the collection of Monf. de la Vrilliere, Secretary of State in France, two feet six inches high, by three feet ten wide.

198. Nymphs

198. Nymph and shepherd, by Carlo Cignani, three feet four inches high, by four feet one and a half wide.

199. Abraham's sacrifice, by Rembrandt. Abraham's head, and the naked body of Isaac, are very fine. The painter has avoided much of the horror of the story, by making Abraham cover the boy's face, to hide the horror from himself, six feet three inches high, by four feet three and three quarters wide.

200. The continence of Scipio, by Nicholo Pouffin, painted with all the purity and propriety of an ancient bas-relief. This picture belonged to M. de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

201. Abraham, Sarah, and Hagar, by Pietro Cortona. The Great Duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance; the Hagar is much fairer than in this, six feet ten inches high, by six feet one inch wide.

202. The adoration of the shepherds, octagon, a most perfect and capital picture of Guido, not inferior to the Doctors. The beauty of the Virgin, the delicacy of her and the Child, (which is the same as in the Simeon's arms in the saloon) the awe of the shepherds, and the chiara oscuro of the whole picture, which is in the finest preservation, are all incomparable. You see the shepherds ready to cry out one to another, *Deus! Deus ille! Menalca*. This belonged to M. de la Vrilliere, three feet three inches and a half every way.

203. The old man and his sons with the bundle of sticks, by Salvator Rosa, in his fine taste, six feet high, by four feet two and a half wide.

204. Moses striking the rock, by Nicolo Pouffin. There is a great fault in it; Moses is by no means the principal

figure. But the thirst in all the figures, the piety in the young man lifting his father to the stream, and the devotion in others, are extremely fine, three feet eleven inches and a half high, by six feet three and a half wide.

205. A fruit market, by Snyders, six feet nine inches and a half high, by eleven feet one and a half wide.

206. A sea port, a fine picture of Claude Lorrain. There is a bright sun playing on the water. and the whole shine of the picture is in his very best manner. It belonged to M. Morville, three feet one inch and a quarter high, by four feet two and a half wide.

207. A landscape, by Gaspar Poussin, in his dark manner, very fine. It was in the collection of the Marquis di Mari, three feet three inches and a quarter high, by four feet five and a quarter wide.

208. Over the chimney is that capital picture, and the first in this collection, the Doctors of the Church. They are consulting on the immaculateness of the Virgin, who is above in the clouds. In this picture, which is by Guido in his brightest manner, and perfectly preserved, there are six old men as large as life; the expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful Virgin all in white, and before her a sweet little Angel flying, eight feet eleven inches high, by six feet wide. After Sir Robert had bought this picture, and it was gone to Civita Vecchia to be shipped for England, Innocent XIII. then Pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permission for its being sent away again. It was in the collection of the Marquis Angeli.

209. The loconda, a smith's wife, reckoned the handsomest woman in her time; she was mistress to Francis I. King of France, by Leonardo da Vinci. This was M. de Morville's,

Morville's, two feet nine inches high, by two feet and a quarter wide.

210. The Holy Family, with Angels, by Valerio Castelli, who studied Vandyk, to feet five inches high, by one foot eleven and a half wide.

211. The Virgin and Child, a most beautiful, bright, and capital picture, by Dominichino, bought out of the Zambracari palace at Bologna, by Horace Walpole, jun. two feet four inches high, by one foot eleven and a half wide.

212. Meleagar and Atalanta, a cartoon, by Raphael, larger than life, brought out of Flanders by General Wade. It being designed for tapestry, all the weapons are in the left hand of the figures, ten feet seven inches high, by twenty feet nine and a half wide.

213. Apollo, by Cantirini, a cotemporary of Guido, whose manner he imitated, two feet seven inches high, by two feet and a quarter wide.

214. The eagle and ganymede, by Michael Angelo Buonarotti, two feet eleven inches high, by one foot eleven wide.

215. The Salutation, a fine finished picture, by Albano, two feet high, by one foot six and a half wide.

216. Over the other chimney, the prodigal son, by Salvatore Rosa, eight feet three inches high, by six feet five and a half wide.

217. An herb market, by Snyders, six feet nine inches and a half high, by eleven feet one and a half wide.

218. A landscape, by Gaspar Poussin, in his dark manner, very fine. It was in the collection of the Marquis di Mari, three feet three inches and a quarter high, by four feet five and a quarter wide.

219. A calm sea, by Claude Lorrain. A most pleasing and agreeable picture. There are two figures on the foreground, Apollo and the Sibyl; she is taking up a handful
of

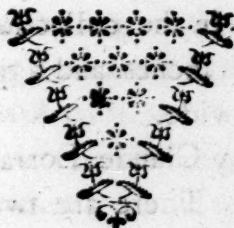
of sand, for every grain of which she was to live a year. Apollo granted her this boon, as the price of her person, which afterwards she refused him. The promontory is designed for Cumæ, the residence of the Sibyl. Among the buildings are the ruins of the Castellum Aquæ Martiæ, with the trophies of Marius, which are now placed in the Capitol: the remains of the building itself stands near the Coliseum, three feet two inches and three quarters high, by four feet one wide.

220. Moses in the bulrushes, by Le Sœur, a present to Lord Orford, from the Duke of Montague, seven feet one inch high, by four feet eight and a half wide.

221. Cows and sheep, by Teniers, in his best manner, one foot eleven, by two feet nine.

222. The Last Supper, by Raphael; it is in fine preservation, one foot eight inches high, by two feet eight and a half wide.

The late Emperor of Germany, when Duke of Lorrain, being in England, was entertained at Houghton, with the most magnificent repast that was perhaps ever given in England, though there was not a single foreign dish in the whole entertainment, relays of horses being provided on the roads, to bring rarities from the most remote parts of the kingdom.



No.
Pic.

2
1
1
1
2
1
1
1
1
1
4
1
2
2
1
13
2
1
2
2
1
1
1
1
1
5
2
4
2
5
1
2
6
1
2
7

THE NORFOLK TOUR.

19

An INDEX, containing the names of the Painters, and the number of Pictures painted by each of them, in the HOUGHTON COLLECTION, with figures referring to each, and the year of the birth and death of the Painters.

No. Pic.	Painters Names.	Born	Died	Numbers referring to the Pictures.
2	Albano, scholar of Caracci	1578	1660	75, 215.
1	Alexander Veronſe	1600	1670	158.
1	Andrea del Sarto	1478	1520	83.
1	Andrea Sacchi	1601	1661	53.
2	Andrea Schiavone	1522	1582	147, 152.
1	Annabel Caracci	1560	1609	154.
1	*Antonio More	1519	1575	42.
1	Auguſtine Caracci	1557	1605	82.
1	Buonarotti Mich. Ang.			214,
1	Baroccio Frederico	1528	1612	153.
1	Bellino, John	1422	1512	131.
1	Boll, John	1534	1593	189.
4	Bourgognone	1605	1675	137, 142, 161, 163.
1	Camilio Procaccino	1548	1628	190.
2	Cantarini, cote mp. of Guido	1549	1605	78, 213.
2	Carlo Cignani	1628	1719	44, 198.
1	Carlo Dolce	1616	1686	140.
13	Carlo Maratti	1625	1713	{ 89, 93, 96, 97, 98, 101, 102, 104, 105, 107, 110, 112, 174.
2	Caſtiglion	1616	1670	181, 195.
1	Cavanier Luti	1666	1724	159.
2	Claude Lorrain	1600	1682	26, 219.
2	Campidoglio, Mich. Angelo			170.
1	Dahl			55.
1	Dobſon, William	1610	1647	143.
1	Dominichino	1581	1641	211.
1	Ellis			9.
1	Elizabetta Serani, ſ. of her father	1638	1664	185.
1	Elſheimer Adam	1574	1610	167.
5	Gaspar Pouſſin	1600	1663	129, 175, 207, 218, 225.
2	Giacomo Baſſan	1510	1592	135, 144.
4	Guiſeppe Chiari, ſ. of C. Maratti	1654	1727	90, 91, 103, 106.
2	Griffier, John, called the old	1645	1718	117, 118.
5	Guido Reni	1574	1642	79, 100, 191, 202, 208.
1	*Hals, Francis, maſter of Sir G. Kneller	1584	1666	48.
2	*Holbein Hans	1498	1554	47, 165.
6	Jervafe			17, 19, 20, 67, 120, 121.
1	Jordano, James, of Antwerp	1594	1678	146.
2	Julio Romano	1492	1546	13, 188.
7	Kneller, Sir Godfrey	1648	1726	16, 29, 30, 34, 35, 51, 54.

No. Pict.	Painters Names.	Born	Died	Numbers referring to the Pictures.
2	Le Brun	1620	1690	37, 87.
2	Le Mer			116, 119.
2	Le Sœur	1617	1655	86, 220.
1	Leonardo Bassan	1558	1623	155.
2	Lely, Sir Peter	1617	1680	33, 50.
1	Leonardo da Vinci	1445	1520	29.
1	Ludovico Caracci	1555	1618	173.
5	Luca Jordano	1629	1705	68, 71, 85, 109, 114.
1	Mario de Fiori	1599	1672	2.
1	Martin de Vos, master of Snyders	1520	1604	36.
1	Matteo Ponzoni			134.
2	Miel, John	1599	1664	136, 162.
2	Mola, Pietro Francisco	1609	1665	180, 192.
5	Morellio	1613	1685	76, 88, 94, 99, 139.
2	Nicholo Beretoni, f. of C. Maratti	1617	1682	92, 111.
3	Nicholo Pouffin	1594	1665	122, 200, 204.
1	Ostade, Adrian Van	1610	1685	160.
2	Palma Giacomo, called old	1548	1596	179, 197.
1	Parmegiano	1504	1540	148.
1	Paris Bourdon, scholar of Titian	1513	1588	178.
2	Paul Brill, (e Dominichino)	1554	1626	183, 193.
3	Paul Veronese	1532	1588	17, 172, 194.
1	Philippo Laura	1623	1694	128.
2	Pietro de Cortona	1596	1669	151, 201.
1	Pietro de Pietris	1665	1716	26.
1	Pond			63.
1	Pordenone	1484	1540	3.
1	Quintin Matfis	1460	1529	186.
3	Raphael de Urbino	1483	1520	95, 212, 222.
1	Raphael da Reggio, f. of Zuccherò	1552	1580	31.
2	Rembrant, Van Ryn	1606	1674	41, 199.
2	Richardson			10, 18.
2	Rosa di Tivoli	1655	1705	123.
5	Rosalba Carriera	1675	1757	64, 65, 66, 108, 113.
1	Romanilla	1612	1662	115.
1	Rottenhamer	1564	1604	145.
14	*Rubens, Sir Peter Paul	1577	1640	{ 21, 43, 46, 84, 126, 130, 182, 184, 187,
4	Salvator Rosa	1614	1673	38, 164, 203, 216.
2	Sebastian Bourdon	1619	1675	125, 127.
1	Sebastian Concha	1679	1761	138.
4	Snyders, Francis	1579	1657	177, 196, 205, 217.
1	Stella, James	1596	1647	176.
1	Steenwyck	1550	1603	32.
1	Swanivelt	1620	1680	24.
4	Teniers, David, the elder	1582	1649	45, 141, 150, 221.
	Teniers, David, the younger	1610	1694	

No. of Pict.	Painters Names.	Born	Died	Numbers referring to the Pictures.
2	Titian, Vecelli	1480	1576	77, 81.
1	Valerio Castelli	1625	1659	210.
3	Vanderwerff	1659	1727	133.
15	*Vandyck, Sir Anthony	1599	1641	{ 4, 39, 49, 60, 61, 62, 69, 70, 72, 73, 74, 80, 124, 168, 169.
2	Van Huyfum	1682	1749	132.
2	Vanloo, John Baptist	1684	1745	36, 58.
2	Velasco, Don Diego	1594	1660	156, 166.
1	Velvet Brueghel	1569	1625	149.
2	Viviano	1599	1674	40.
1	Willeberts, scholar of Rubens	1613	1667	157.
3	Wootton			1, 22, 57.
1	Wouerman	1620	1668	52.
1	Wyck, Thomas Van, called old	1616	1686	5.
3	Zimeni			27.

No Painters name, Nos. 6, 7, 8, 14, 15, 23, 28, 33, 59.

The whole number of the Pictures, 235.

m. stands for master, and s. for scholar.

* Denotes the Painter to have been in England.

Having seen this celebrated seat of Houghton, we would not have any person leave this part of the country, without employing a few hours in viewing the environs of

DOCKING, Mrs. Henley's seat.—The plantations, though small, are in a very pretty taste. Her temple is light, elegant, and well placed; both for commanding a fine view of the country, and also as an object in sight of the house. The hermitage is as pretty a thing as any of the kind that we have seen. It is a little cottage of two rooms, situated in one of her plantations of shrubs and firs. The first room is walled with oyster-shells; the white side outwards, and the brown edges filed off; the pavement of clean small pebbles; the chimney-piece of grotto shell-work; the ceiling is papered, and at one end is the hermit's bed, a boarded one painted, with painted canvas curtains. The other room is wainscoted with very curious old carved wainscot, of Henry the VIIth's reign, and the ceiling, &c.

M

decorated

decorated in a rustic manner, with scrolls and festoons of sea-weed, deal shavings, and painted ropes, in a Gothic, but very neat taste.

SNETTISHAM, the seat of Nicholas Styleman, Esq; where Mrs. Styleman has formed some exceeding pretty plantations; particularly those upon a stream, which she calls New Bridge and Catherine's Island. This stream is managed with true taste; naturally it is only a ditch, but where this lady has improved it, it is a winding stream of clear water, and the greatest ornament to her plantations. On one part of its banks she has a very neat circular cottage for breakfasting, and near it a menagerie with a great variety of birds; in this part of the stream are all sorts of water fowl. From her menagerie you cross the stream, and pass along its winding banks to the grotto, which is very prettily contrived out of a boat, by cutting it in halves, and fixing it together with a little addition. It is stuck full of spar, shells, sea-weed, coral, glass, ore, &c. all disposed with taste and elegance. The front pretty, but too regular, and not rustic enough, composed of the same materials on a ground of powdered sea-shells stuck in cement. The situation is very pretty, by the side of the stream, close to a small cascade, and in the shade of several large weeping willows. The stream is yet more beautiful in the other plantation, called Catherine's Island; for it forms five little woody islands, with cool, shady, and sequestered walks about it, in a taste that does great honour to this most ingenious lady's fancy. The plantations behind the house have great variety, and are sketched out with much taste.

WARHAM, the seat of Sir John Turner, the situation of which is the most beautiful in Norfolk, and as much worth viewing as half the houses to which travellers are so eager

eager to run. The house stands on the brow of a gently rising hill, backed to the north with very fine plantations of fifty years growth. They have somewhat the appearance of a crescent form, sheltering from the north, east, and west, and opening to the south, down over a beautiful winding vale, and then commanding a rich varied prospect of distant inclosures. Some villages and churches, scattered about the view, and a large, though regular, water in the valley, all tend to make it chearful, while the thick woods which crown the tops of several hills, and the groves that sink into the vale, throw a picturesque beauty over the scene that cannot fail to strike the spectator.

The view that breaks at once upon you on coming through the dark fir wood in the approach from London, is very beautiful. You look at once upon a range of lofty plantations around the house, whose dark shade forms a contrast to the brilliancy of the landscape, that sets it off in the finest colours. In front, you look upon various clumps, rising boldly from the water, united in some places with thick hedges, and in others, broken by inclosures, which spreading over the hill to the left, the water is lost under a dark grove: the fields rise so thick about it, as to unite with a distant plantation which crowns the hill; a church is happily situated on the point of it, and beyond is seen a more distant rich wood-land. Full to the left, is a large Danish camp * of three entrenchments, which are quite perfect. Turning to the right, you look upon an inclosure which breaks into the plantations; it is fringed with open wood that half obscures the village, scattered thickly with trees, and Warham steeples, one peeping over the thick

M 2

plan-

* An encampment of Sweno the Dane. One of the Meadows is called Sweno's Meadow.

plantations near the house, and the other more open, compleat the view.

As you advance through the vale in the way to the house, the scenes change, but all are beautiful. The varied lawns, and hanging slopes, crowned in some places with woods, and in others broken by rich inclosures, and all truly picturesque and beautiful.

The ride from Warham by Stukey, is through a much more picturesque country than is commonly met with in Norfolk; the road runs on the brow of the hill looking down on Stukey vale. The vale, which is composed of meadows of the finest verdure, winds in a very beautiful manner from out of a thicket of woody inclosures, and retires at the other behind a projecting hill, an humble stream glides through it, and adds a cheerfulness, which water can alone confer. The hills rise in a bold manner; they are bare of wood, but that is compensated by the thick inclosures, in which the village is scattered, forming with its church in a dip of the hill, and that of Blakeney above it, in a prouder situation, a most compleat and pleasing picture.

Between Stukey and Cley is the little village of Cockthorp, which contains but three houses, and yet has furnished Britain with three famous Admirals, Sir Cloudsley Shovel, Sir John Narborough, and Sir Christopher Mims.

Near Blakeney is another uncommon view, quite different from that at Stukey: the road winds into a sequestered valley shut out from the sea, by a bold, uncultivated hill. To the right the grounds shelve from the road into a narrow vale. In this little woody hollow is a village half seen among straggling trees: the steeple is uncommonly picturesque; half of it is hid by a rising slope, and the church three fourths obscured by a thicket of trees. The opposite hill rises very boldly; it presents a large inclosure, under the

the thick shade of a noble spread wood, which hangs to the right into another valley, but is lost behind a regular bare hill of a conic form, which rises from the junction of the vales, in a very remarkable manner; and almost screens a distant range of rising inclosures. Immediately to the right, is a sloping tract of fields, and above them wild ground, with a white tower rising from behind it. The whole forms one of those half gloomy, and yet not unpleasing scenes, in which Pouffin delighted; it is a spot worthy of such a pencil.

Sherringham Cliff is a very high steep shore: it looks on one side full upon the sea, and on the other over a various country abounding with inequalities of ground; many hills scattered wildly about, numerous cultivated inclosures, and six or seven villages are seen. Sherringham is prettily overlooked, backed by a rising hill.

L Y N N.

Camden is of opinion, that Lynn derives its name from the British word Lhyn, which signifies spreading waters; but Spelman affirms, that the right name is Len, in Saxon, "a Farm or Tenure in Fee," and Len Episcopi is the "Bishop's Farm." The present name King's Lynn, is not of great antiquity, it being called Bishop's Lynn, from its belonging to the Bishop of Norwich, till Henry the VIII's time, (for it arose out of the ruins of one more ancient, which lies in Marshland, over against it, and is called at this day Old Lynn) but that King exchanging the monastery of St. Bennet in the Holm, and other lands, for the revenues of the bishopric, this amongst the rest, came into his hands, and so with the possessor, changed its name to Lynn Regis.

It is a large, rich, populous, and very thriving town, situated on the East side of the river Ouse, extending about a mile and a quarter from North to South, and half a mile broad from the East Gate to the river, which is the broadest part. It is supposed to contain 2,500 houses, and about 10,000 inhabitants. The river at spring tides flows more than 20 feet perpendicular, and if at those times there happen to be a north-east wind, it brings the tide up with such rapidity, as to force the ships from their moorings, though they lie at ten miles distance from the ocean, and has been known to flow a considerable way into the Tuesday market-place, which is a spacious square area of three acres, having an ascent of four steps, a very handsome market cross of free stone, of modern architecture, adorned with statues and other embellishments, with a peristyle round below, supported by sixteen pillars of the Ionic order; as also another walk above, encompassed with an iron palisade, enriched with curious tracery work and foliage, inclosing a neat octangular room; the upper part is finished with a cupola and turret, wherein hangs the market bell, the whole being about 70 feet in height. On each side stand in a semicircular form, the butchers shambles in two divisions, the frontispieces being supported with Doric columns, and the pediments enriched with a decoration of paintings appropriated to the subject; and behind is another building, erected and fitted for a fish market, which, with some handsome houses inclosing all behind, form the whole into an agreeable and charming prospect.

St. Margaret the Virgin, being the tutelary Saint and patroness of this town, in honour of her, its arms are three dragons heads, each wounded with a cross (for she is said with a cross to have conquered a dragon) and its public and common seal is the effigies of St. Margaret standing in a triumphal

triumphal manner, wounding the dragon with a cross, and treading him under foot, with this inscription round it, *Stat Margareta draco fugit in cruce læta.*

King John, after chastising the revolted Barons of Norfolk, assembled his forces at this town in the year 1215, and during his stay, presented the corporation with an elegant double gilt embossed and enamelled cup and cover, weighing seventy-three ounces, and holding a full pint, which is well preserved, and upon all public occasions and entertainments, used with some uncommon ceremonies at drinking the health of the King or Queen. He also at the same time gave them from his side, 'tis said, a large sword with a silver mounting, which is carried before the Mayor. But Camden thinks that this sword, which by the inscription on the cross, is said to have been given by King John, was really the gift of King Henry VIII. after the town came into his possession, and he changed their Burgeesses into Aldermen, and granted them several privileges. The charter granted by King John, does not mention the sword, but that granted by Henry, expressly says, "He granted them "a sword to be carried before their Mayor."

Here is a theatre very convenient and neat, neither profusely ornamented, nor disgustingly plain, and although not free from faults, yet has none but what resulted from the architect being confined to fill up the shell of an old building which was raised for another purpose. The assembly rooms are capacious, and handsomely fitted up; they consist of three on a line. The first, an old town hall, 58 feet by 27, and of a well proportioned loftiness, would be a very good ball room, had it a boarded floor; but at present forms a very noble anti-room. It opens into the ball room, 60 feet by 27, and 22 feet high, which would have been a proper one, if the architect had given his music-gallery a
hitch

hitch backwards; for at present it is a mere shelf stuck in between the chimnies, an eye-fore to the room. If he did it through confinement for want of space, he should undoubtedly have formed his music seats upon the plan of those at Ailmack's, at the end of the room; they might have waved in a scroll round the door of the card-room, mingled with branches of candles, which might easily have been rendered a great ornament.

The card room is 27 feet by 27, and 22 feet high.

As the three are upon a line, it would have given them an uncommon elegance, had the openings from one into another been in three arches in the centre, supported by pillars, instead of the present glass doors, which are mean.

The eye would then at once have commanded a suit of 145 feet, which, with handsome lustres properly disposed, would have rendered these rooms inferior to few in England.

The principal church in this town is dedicated to St. Margaret, and is one of the largest parish churches in the kingdom. It was built about the year 1100, and had then a lofty lanthorn in the middle of the cross aisle, and at the west end two towers*, in one of which are eight bells: on the other there was a very elegant spire, which from the foundation was 258 feet high, and equal to the length of the church and chancel; but this being blown down in the year 1741, and greatly damaging the body of the church, the ruins were entirely taken down, and it was rebuilt, with three large aisles. The breadth of the church, to the outside of the foundation of the walls, is 132 feet.

St. Nicholas chapel, supposed to have been built between the years 1327 and 1377, in the reign of K. Edward III. is 200 feet long and 78 broad, and it is 170 feet from the

foun-

* A turret has lately been erected on the top of this tower,

foundation to the top of the spire. The body of the chapel consists of three straight ailes divided by two rows of ten neat pillars each, forming acute angles at the top.

Sir Benjamin Keene, many years Ambassador at the court of Madrid, where he died, being a native of this town, was brought from thence, and buried in this chapel, and a very handsome monument of white marble in the form of an antique urn, with an inscription, specifying his places and employments, which he filled with dignity and honour to his country and himself till the time of his decease, is placed over him.

The chapel of St. James's, since the dissolution of the priories, being in part demolished, and the rest become ruinous, was rebuilt in the year 1682, by the liberal benefactions of the mayor, burgesses, and principal inhabitants, and converted into a workhouse for fifty decayed old men, women, and poor children, where a good endowment and provision is made for their work, instruction, and maintenance, and for putting the children out to trades.

The new walk or mall, from the bars by the workhouse to Gannock Gates, is about 340 yards long, and eleven yards wide, between the quick hedges. At convenient distances on each side the walk, a recess is left in the hedge in a semi-circular form, where benches are fixed, and twenty people may sit down at a time. Upon a gentle ascent on the right, is a plantation and shrubbery, laid out in a pleasing taste by Charles Turner, Esq; on the bottom of this winds a pretty lively stream of water, which after passing through Lady Bridge, empties itself into the Ouse. At the end of Mr. Turner's shrubbery, there is a small plantation of lime trees and Scotch firs intermixed, from whence you have a good view of Lynn, and the adjacent villages, where wood, water, modern buildings, and ancient ruins, are so happily blended.

as to form a most charming prospect. Here observe the cupola which has lately been fixed upon one of the towers of St. Margaret's church, and you will immediately see with what a small share of judgment it has been constructed; so diminutive and insignificant, that it has more the appearance of a bird cage suspended in the air, than of what it really is: it is a disgrace to the tower upon which it is erected, and to the noble church to which it belongs.

In this town there have been several priories, oratories, and religious houses, which are now demolished, except a hexagon steeple of the Grey Friars, still remaining.

In the year 1683, Sir John Turner, Knt. three times mayor here, and many years one of their representatives in parliament, erected, at his own expence, a handsome building of free stone, with two orders of columns, intending it for an exchange for merchants. Upon the second floor, in a nich in the front, is a statue of King Charles II. and within is the custom-house, fitted up with several commodious apartments for that purpose; on the platform above is raised an open turret, upon pillars of the Corinthian order, with an exchange bell therein, being finished with an obelisk and ball, whereon stands Fame, instead of a weather-cock, the whole being 90 feet high.

About half way betwixt the South and East gates, stand the remains of an ancient oratory, an odd sort of building, with several vaults and cavities under ground, over which are some dark cells for the priests to take confessions in, and above them is a small chapel in the figure of a cross, arched above, and enriched with carvings dedicated to the blessed Virgin, and commonly called *The Lady's*, or *The Red Mount*, whither the Romish penitents, in their pilgrimage through this town, to the holy wells and monastery of our Lady at Walsingham, used to resort, and perform their devotions.

The

* The situation of this town, near the fall of the Ouse into the sea, gives it an opportunity of extending its trade into eight different counties; so that it supplies many considerable cities and towns with heavy goods, not only of our own produce, but imported from abroad. It deals more largely in coals and wine, than any other town in England, except London, Bristol, and Newcastle. In return for these articles of merchandise imported, it receives back for exportation the corn produced in the several counties which it supplies; and of this one article Lynn exports more than any one port in the kingdom, except Hull in Yorkshire. Its foreign trade is very considerable, especially to Holland, Norway, the Baltic, Spain, and Portugal.

NARFORD, the seat of Brigg Fountaine, Esq; built and furnished by the late Sir Andrew Fountaine. The house is a good one, but not the object of view so much as the curiosities it contains, amongst which, nothing is more striking than the cabinet of earthen ware, done after the designs of Raphael; there is a great quantity of it, and all extremely fine. The collection of antique urns, vases, sphinxes, &c. is reckoned a good one; but what gives more pleasure than the venerable remains of this kind, is a

N 2

small

* Voltaire, in his Essay on Universal History, vol. iii. pages 182 and 183, observes, that the first who certainly made use of the Compass, were the English, in the reign of Edward III. What little science still remained was confined to Monasteries; and in a note by the translators, at the bottom of page 182, extracted from Hackluyt's voyages, we are informed, that Nicolaus de Linna, or of Lynn, in Norfolk, from the place of his nativity, a friar bred at Oxford, after having applied his studies chiefly to astronomy, made five voyages to the North Seas. In the first he sailed from Lynn to Iceland, with company, whom he left on the sea coast, while he travelled up into the island himself, in search of discoveries. He presented his charts of the northern seas, at his return, to Edward III. in the year 1360, and they were afterwards made use of in the reign of Henry VI.

small modern sleeping Venus in white marble, by Delveau; which in female softness and delicacy is exceedingly beautiful. The bronzes are very fine.

Paintings, Bustos, &c. at NARFORD.

In the Hall.

At the East end, a picture representing the delivery of Achilles, by his mother Thetis, to the centaur Chiron, for education.

On the North side, Europa carried by Jupiter, under the form of a bull, over the Hellespont.

Next the chimney, Arachne turned into a spider by Minerva.

On the left of the chimney, Narcissus.

On the South side, the centaur Nessus carrying away Dejanira, the wife of Hercules.

Over the door to the East, Susanna and the two elders.

Its companion, Angelica and Medor, from Tasso.

Over the door to the North, the death of Lucretia.

Over the door to the West, Sophonisba poisoning herself. These are by Pelegrini.

Over the chimney a portrait of Lord Burlington, who made Sir Andrew Fontaine a present of these pictures.

On the table next the chimney, a busto of the Emperor Hadrianus.

On each side, two antique Sphinxs.

On the other table, a sleeping Venus, very fine, by Monsieur Delveau.

On the stair-case are the portraits of the reigning princes of England, beginning at the top with King James I. down to King George II. by different hands.

A Dutch

A Dutch market, the figures by Rubens, and the fruit by
Snyders, very fine.

Some antique bustos and relievos.

The Billiard Room.

To the North, the large picture representing the marriage of the Sea at Venice, an annual ceremony, after Tintoretto.

St. Thomas with a dead Christ, in the manner of A. Durer.

On each side the door, two landscapes representing the good Samaritan, by Sebastian Burdon.

Under the large picture, a landscape, by Rosa de Tivoli.

A Dutch fair, after Wouvermans.

A landscape, the journey into the Wilderness from Egypt, by Berghem.

On the East side, Danae and the golden shower, after Titian, by Poussin.

On each side, two sea pieces, by Van Veld.

Dutch Boors, by Hemskirk.

The inside of the church at Antwerp, by Tenif.

Three Cupids in a chariot drawn by Doves, by Albano.

A piece of architecture.

A Dutch piece, by Hemskirk.

A landscape.

Over the door on the left hand, a musician, after Mola.

Over ditto on the right, Glaucus and Scylla, by Salvator Rosa.

Titus's arch, by N. Poussin.

A fine landscape with cattle, by Tintoretto.

Over it, a battle piece, by Mich. Angelo della Battaglia.

A fine whole length of Mary de Medicis, by C. Jansen.

In the bed-chamber next the Painter's room. Two landscapes in the style of Huisman of Mechlin.

On the Stair Case.

A piece of sculpture of Prometheus chained to a Rock,
by Cavalier David.

A fine head of a boy, antique.

Several antique statues.

In the Dining Parlour.

Over the chimney, a bas relievo of the Roman charity,
by Camillo Rosconi.

Three antique busts.

On the right of the chimney, a portrait of a Dutch burgo-
master, by Simon de Vos.

On the left of ditto, a portrait of Sir T. Chicely, master
of the ordnance, by Dobson.

On the South side behind the door, a portrait of the Earl
of Portland, when ambassador in France, by Rigeau.

A portrait of a Duke of Richmond, of the Stewart fa-
mily, by A. Vandyck.

On the right of the door, a portrait of a Lady, by Cor-
nelius Janfen.

Its companion, a portrait of Sir Henry Spelman, by ditto.

The little withdrawing Room.

On the right hand of the door, a Holy Family, by Titian.

Over it, a portrait of a youth, by Sir Peter Leiv.

Over the chimney, a portrait of Vandyck, by himself.

On the north side, Galatea, after Raphael, by Andrea
Sacchi.

Two landscapes, by old Brueghel.

On the left of the door, to the North, the death of Absa-
lom, by M. Angelo della Battaglia.

A picture of horses, by Wouvermans.

St. Jerome, in the file of Titian.

To the West, on the right of the window, a Madona, by Andrea Schiavoni.

Below it, a view of Boxhill, near Epsom, by Wyk.

On the right of the door, the Angel and Tobit, by Lanfranc.

In the Closet.

Is a very curious collection of earthen ware, painted from the designs of Raphael Urbino, John d'Udino, &c. It is the largest collection in England.

Blue Drawing Room.

Over the chimney, a fine picture of the children of Israel gathering manna, by A. Bloemart.

The marriage in Cana, by old Franks.

Behind the door, a bravo, by Spagriolet.

An old woman, by M. A. Caravagio.

A portrait of Ramboet, a disciple of Rubens, by himself. Scarce.

Julius Cæsar, and its companion, an emblem of victory, by Julio Romano, out of the collection of King Charles I.

Two landscapes, hand unknown.

A very fine picture of spaniels, by Fyt.

A bull hunting, its companion, by Rosa di Tivoli.

A fine picture of the Holy Family, by Andrea del Sarto.

A Bacchus, by Pouffin.

A portrait, by Vandyck.

Underneath, on the right, an usurer and lady, by Rembrandt.

The interview of King Henry VIII. and Ann of Cleves, by H. Holbein, or John of Mabuse.

Over the door, St. John in the Wilderness, by Annibal Caracci.

A young

A young Roman, by M. Ang. Caravaggio.

A flower piece, by old Baptift.

Stucco Dining Room

Is hung with family pictures.

The Picture Closet.

Apollo and Daphne, by Simone Memmi, a disciple of Giotto.

On the right, at the top, a Madona and child, by Albert Durer.

Ditto, its companion, by a scholar of Raphael Urbino.

Part of the Holy Family, by Vanderwerffe.

Its companion, ditto, by Carlo Maratti.

At the bottom, on the right, a Holy Family, by Le Loire.

In the middle, Corregio's family, by Corregio.

Its companion, a Holy Family, hand unknown.

On the left, Moses found by Pharaoh's daughter, by Tintoretto.

The crucifixion, by Magnaschi.

A head of Rubens's wife, by Rubens.

The adoration of the shepherds, in the stile of Corregio.

In the middle, the ascension, by Solimèni.

On the left, the conversion of St. Paul, on marble, by Pietro Cantarini.

Two old men, by Quintin Massis, of Antwerp.

Two battle pieces, by Burgognoni.

On the left, our Saviour curing the blind, by old Franks.

A Colombine and Pierot, by Vatteau.

A landscape, by Wouvermans.

A Madona, by Carlo Dolci.

A Flemish merry-making, by P. Angelles.

The death of St. Sebastian, by Tintoretto.

On

On the West side, at the top, two fine landscapes, by Salvator Rosa.

In the middle, our Saviour in the garden, by P. le Genoeſe.

On the left, a Holy Family, by Schidoni.

On the right, two Cupids, by N. Pouſſin.

A head of old Dobſon on paper, by Dobſon.

On the right hand, Euridice wounded by a ſerpent, by Poelenburch.

On the left, the feaſt of St. Cæcilia, on marble, by Van Balen.

Two boys heads, by Francis Hals.

Three children of the Earl of Dorſet's, by H. Holbein.

A Bacchanalian, by Pelegrini.

A ſacrifice, by J. Ricci.

In the Dressing Room.

To the Eaſt, Galatea, by Ricci.

Two views of Venice, by Cagnaletti.

A Cupid, by Joſeppi Chiari.

The labourers in the vineyard, by Domenico Fetti, very fine.

Over the cabinet, a ſacrifice, by N. Pouſſin.

Its companion, by ditto.

Moses found by Pharaoh's daughter, by Pelegrini.

The Library,

Is 40 feet by 21; in it are ſeveral antique Roman and Egyptian vases, and an excellent collection of books.

The Library Cloſet.

To the Eaſt, the middle picture is St. Cæcilia, a copy from a picture by Carlo Maratti, in the collection of the Earl of Orford, by J. Davis, Eſq; of Watlington.

On each side, two pictures, by Pietro di Pietris.

A vestal Virgin, by J. Raoux.

A Holy Family, by N. Beretoni.

On each side, two Holy Families, by Carlo Maratti.

Over the chimney are several antique bronzes;

The Apollo with the golden drapery is antique.

A vestal Virgin, by Carlo Maratti.

SWAFFHAM, one of the neatest market towns in the county, stands in an open champaign country, on a gravelly soil, and is esteemed a very healthful situation. There are many handsome modern built gentlemens houses in it, and a very genteel neighbourhood around, which render it a very pleasant and desirable retreat. The church, the North aisle of which is said to have been built by a travelling pedlar, is a very handsome building; the tower steeple is particularly light, well proportioned, and elegant, surmounted with a neat cupola ornamented with vanes.

THETFORD, which took its name from its situation upon a small river called the Thet. It is divided by the Little Ouse, which also divides the counties of Suffolk and Norfolk, and stands in a pleasant open country, at the distance of 76 miles from London. The Saxon Kings made it the metropolis of the kingdom of the East Angles, but it was three times ruined by the Danes.

The chief magistrate found here at the Conquest, was stiled a Consul, whence it is supposed to have been a Roman town. In the eleventh century it was the see of a Bishop, and then was a place of great note, but declined on the translation of the see to Norwich; yet in the reign of Henry VIII. it was a place of such consequence as to be made a suffragan see to Norwich.

It had formerly a mint, and was incorporated by Queen Elizabeth, with a mayor, recorder, ten aldermen, twenty

common-

common-council men, two of whom are generally chamberlains, a town clerk, a sword-bearer, and two serjeants at mace; and the Lent assizes for Norfolk are held in its Guildhall.

It is a pretty large town, though not so populous as it was in the time of Edward III. when it had twenty churches, six hospitals, and eight monasteries. There now remain only three churches, one on the Suffolk, and two on the Norfolk side of the town. In the reign of King James I. an act of parliament passed for founding an hospital and a grammar school here, and for maintaining a preacher, to preach four days in the year for ever, agreeable to the will of Sir Richard Fulmerston. Sir Joseph Williamson, Secretary of State to King Charles II. built a council-house here, and gave the corporation a sword and a mace. Here are a common gaol, a bridewell, and a workhouse, and there is an hospital for six poor persons, built and endowed by Sir C. Harbord, and his son William, for 99 years.

This place has been honoured with the presence of many of our Sovereigns, particularly Henry I. and II. Queen Elizabeth, and King James I. made it one of their hunting seats, and had a palace here, which is still called the King's house.

In the church of St. Mary at Thetford, there was a society of religious persons as early as the reign of King Edward the Confessor, if not before: and hither Arfastus, Bishop of the East Angles, removed his episcopal seat from North Elmham, in 1075; but continued here only nineteen or twenty years, and then was translated to Norwich; after which, a monastery for Cluniac monks was built here by Roger Bigod, or Bigot, and made subordinate to the abbey of Cluney in France; but this house and place being found inconvenient, the same Roger Bigod began a most stately

monastery without the town, and on the other side of the river, dedicated to the Virgin Mary. This monastery was finished in 1114, and was made denison the 50th of Edward III. and upon the dissolution, was found to be endowed with yearly revenues to the amount of 312l. 14s. 4d.

There were also several other valuable religious foundations in and about this place.

Thetford arose from the ruins of the antient Sitomagus, a Roman city, which was destroyed by the Danes. Here are still visible many marks of great antiquity, and particularly a large mount called Castle-hill, thrown up to a great height, and fortified by a double rampart, supposed to have been a Danish camp.

The county of Norfolk is bounded by the German ocean on the East and North, by Cambridgeshire on the West, and by Suffolk on the South. It is about 67 miles in length from East to West, 35 in breadth from North to South, and 140 in circumference, containing an area of 1426 square miles. It is divided into 31 hundreds, in which are one city, 32 market towns, 164 vicarages, 660 parishes, 711 villages, and about 47,180 houses. It lies in the diocese of Norwich, and province of Canterbury; and East Dereham, a considerable market town, near the center of the county, is 97 miles north-east from London.

R I V E R S.

The principal rivers of this county, are, the Greater and the Smaller Ouse, the Yare, and the Waveney.

The Greater Ouse rises in Northamptonshire, and running through the Counties of Buckingham, Bedford, and Cambridge, and dividing this last county from Norfolk, falls into the German sea, about ten miles below Lynn Regis.

The

The Smaller Ouse rises in Suffolk, and separating that county from Norfolk on the south-west, discharges itself into the Greater Ouse near Downham, a market town of Norfolk.

The Nene passing by Wisbeach and Walpole. fall into a part of the German sea, at Cross-Keys Wash, which divides this county from Lincolnshire.

The river running through Norwich, retains the name of Wensum, till it meets the Waveney near Yarmouth; and they being joined become the Yare. This river rises at West Rudham, and runs a course of near 40 miles before it gets to Norwich, whence it is navigable down to Yarmouth, which is 30 miles more.

The Thyne, or Thyrn, rises near Holt, and running all along, as it were in a parallel line with the Wensum, at about five miles distance, it goes by Blickling and Aylsham, the ancient and ruinous monastery of St. Bennet in the Holm, Ludham, and passing by Clipsby, joins the Yare, and falls into the German ocean.

The Waveney rises from what is called the Ford at Ludham, in Norfolk, though in truth it is a causeway, having a ditch on each side, in one of which are springs, which are the source of the Waveney, running eastward by Bungay and Beccles, and falls into the Wensum at Burgh castle near Yarmouth; while the water in the other runs westward to Lynn, being one of the sources of the Little Ouse. The contrary direction of these streams, which are so near together, is, in this part of the country, considered as a great curiosity.

Remarks on the Inland Navigation of NORFOLK.

The Little Ouse, which separates this county, on the south-east side of Norfolk, from that of Suffolk, is navigable

gable to Thetford, passing by a great number of places, both on the Norfolk and Suffolk sides of the stream, and by that means is of great service to the inland trade of these parts. But it wants many of the modern improvements, which would render the navigation much more expeditious, and consequently lower the prices paid for the carriage of goods.

The Yare being navigable to Norwich, without the help of locks, carries barges of forty tons burden up to that city. By these a very considerable trade is carried on with Yarmouth, where many of the goods are landed and shipped off for London, and other home and foreign markets. But though there are no locks on this river, and therefore no expence necessary for repairs, &c. yet the navigation might be so far improved by assistances of that kind, that the expence attending the first erection and subsequent repairs, would be soon saved by the certainty and expedition of the passing and repassing of the barges up and down the river.

The Ouse is navigable as far as Cambridge. At Downham there is a good harbour for barges, and by this river a considerable trade is carried on to Lynn Regis, and other towns. These rivers are of great advantage, especially as great quantities of grain are produced in this country.

The rout from Thetford, in return to London, is generally by way of

BURY St. EDMUND's, in SUFFOLK.

This town stands upon the West side of the river Boarn, or Lark, which is navigable from Lynn to Fornham St. Martins, a village about a mile off. Bury is so pleasantly situated, the air so healthful, and has such an extensive prospect, that it is called the Montpelier of England

Leland,

Leland, the antiquarian-royal of England, who flourished in the reign of Henry VIII. and Edward VI. and died in 1552, gives this description of the town and monastery: "A city more neatly seated the sun never saw, "so curiously doth it hang upon a gentle descent, with a "little river on the East side; nor a monastery more noble, "whether one considers the endowments, largeness, or un- "parallel'd magnificence. One might even think the "monastery alone a city; so many gates it has (some "whereof are brass) so many towers, and a church, than "which nothing can be more magnificent; as appendages to "which, there are three more of admirable beauty and "workmanship in the same church-yard." Now there are but two churches entire, St Mary's and St. James's, and the ruins of St. Edmunds*, the principal church in the monastery, which is supposed to have been one of the grandest Gothic structures in Europe.

This town was originally called St. Edmund's Burgh, from its being put under the special patronage of St. Edmund II. King of the East Angles, who was martyred by the Danes about the year 870, but not buried here till the year 903.

The town, with its suburbs, extends in length, from North to South, about one mile and a half, in breadth, a mile and quarter, and is three miles in circumference. It is divided into five wards, and contains thirty-four streets, which are in general straight, spacious, well paved, and cut one another at right angles.

St. Mary's

* A very curious model of this church is to be seen at Mr. Tillot's, on the Angel-hill: it is ten feet long, five feet wide, and a proportionate height, containing 300 niches, and 280 windows, adorned with images and other Gothic figures. The model of St. Edmund's shrine is ornamented with images and crowns gilt, as in its original state, and there are twelve chapels which belonged to this once magnificent church.

St. Mary's and St. James's church, both stand in one yard, parted by a spacious walk, between two rows of trees. These structures are deservedly remarkable for their exact and beautiful symmetry, their large and elegant windows, neat pillars, and noble roofs; but especially St. Mary's, whose three aisles, which have ever been distinguished by the names of St. Peter's (in the North), Jesus (in the middle), and St. Mary (in the South), are supported by two rows of very neat pillars; and under each window cherubims, &c. are neatly carved in wood, which luckily escaped the instruments of the reforming zealots. This church is much the oldest, being first built in 1005, and rebuilt in 1430. St. James's was begun and far advanced in 1500, but not quite finished till the Reformation, when King Edward gave 200*l.* for that purpose.

In St. Mary's church there are many monuments and ancient tomb stones; but those of the greatest antiquity are much defaced.

A very handsome organ was erected in St. James's church in the year 1760. The chancel, two galleries, pulpit, and reading desk, are extremely neat.

In both churches there were formerly great numbers of inscriptions and effigies engraved on brass, but they were scandalously torn off and sold, in 1644, for private emolument, by the church-wardens. Nor at the dissolution of the abbey*, could these churches escape the plunder of the
great

* On the 20th of February, 1772, some workmen who were employed in the ruins of the abbey digging for stone, found a leaden coffin, made after the ancient custom, exactly the shape of the body. This had been inclosed in an oak case, which by the length of time was decayed, but the lead remained quite perfect, and enclosed an embalmed body, as fresh and perfect as at the time of its interment; the nails on the fingers and toes as
perfect

great men who were in authority under that godly prince, King Edward VI. for they swept from the altars of them about 480l. worth of plate, and other valuable ornaments.

At the Reformation there were five hospitals, one college, called Jesus College, in college-street, which is now converted into a workhouse, fifteen chapels, whose names and places

when living, and the hair of the head a chesnut brown, with some mixture of grey ones. The corpse was done up in a pickle, and the face wrapped up in a sear-cloth. A surgeon in the neighbourhood was sent for, who made an incision into the breast, and declared the flesh cut as firm as in a living subject, and there was even an appearance of blood. At this time the corpse was not the least noisome, but being exposed to the air it presently became putrid and offensive. The body was cut and mangled, the skull was sawed in pieces, where the brain seemed wasted indeed, but perfectly inclosed in its proper membrane, the cheeks likewise were cut through, and his arms cut off and carried away.

It was soon found that the coffin contained the remains of Thomas Beaufort, third son of John of Gaunt, Duke of Lancaster, by his third Duchess Lady Catherine Swinford. He was by his half-brother, King Henry VI. created Duke of Exeter, Knight of the Garter, Admiral and Governor of Calais, and in 1410, Lord High Chancellor of England, created Earl of Perth, in Normandy, and Earl of Dorset, in England. He led the rear guard at the battle of Agincourt, valiantly defended Harfleur against the French, was guardian to Henry VI. and dying at East Greenwich, Jan. 1, 1427, was (as he had in his will directed) interred in the abbey church of Bury St. Edmund's, near his Duchess, at the entrance of the chapel of our Lady, close to the wall on the North side the choir. His monument was demolished with the rest of that grand building, at the dissolution, in 1540.

The labourers, for the sake of the lead, which they sold for about twenty shillings, stript the body of its coffin, throwing it promiscuously among the rubbish; but upon discovering whose it was, the mangled remains were inclosed in a strong oak coffin, and buried near the large north-east pillar which formerly assisted to support the belfry.

This Prince was grandson to the victorious King Edward III. Every humane and sensible mind reflects with horror upon the savage indecency with which the remains of this Prince has been treated.

In this monastery were interred twelve of the ancient royal family.

places where they stood, are still known, though the buildings have been immemorially destroyed, together with a hermitage at Westgate, and thirteen other chapels, whose places are not known, from the many alterations that time, fire, and other accidents have made in the town; so that there have been above forty churches and chapels in all, and most of them amply endowed, as appears from the value of the first-fruits and tenths, which afforded maintenance as well as employment for forty or fifty clergymen, under a dean and archdeacon, who officiated in the several churches, chapels, colleges, and hospitals.

The free grammar school, founded by King Edward VI. was originally in the Eastgate street, but being inconvenient there, it was removed into the Northgate street, and rebuilt by contributions, but King Edward bears the name of the founder still. His bust stands over the door in front, and under his arms at the upper end of the school, is this inscription:

EDWARDUS Sextus posuit, virtutis alumnus.

Gratis dice puer, regia namque schola est.

The church-gate, a noble Saxon structure, formerly the entrance to the great church of the abbey; but since its dissolution, has been made use of as a steeple to St. James's church. 'Tis very evident it was not first intended for that purpose, by its antiquity, and distance from the body of the church. Between them there is a coffee-house.

In the church yard is Clopton's hospital, a uniform and handsome building.

Opposite to the hospital is the house of the late John Earl of Bristol, now the property of the Rev. Dr. Mandeville.

Near

Near this house is the shire-hall, or sessions-house, lately built, at which are held the assizes for the county. It consists of two convenient courts for the trying of felons and causes.

The Guildhall gives name to the street in which it stands. It is very ancient, but has been lately much improved, and in part of it great alterations are made. The town sessions are held here, corporation members chosen, &c.

The market-cross is a spacious and lofty building. The upper part is converted into a theatre, used only during the great fair by the Norwich Comedians.

Opposite the cross in the same square, stand the new shambles, built of free stone, with pillars of the same. They were finished in 1761.

On the Hog-hill, or Beast-market, stands the common Bridewell, formerly a Jewish synagogue, built of flint and free stone.

The town is governed by an alderman, who is chief magistrate, a recorder, 12 capital burgeses, and 24 common burgeses, and sends two members to parliament.

It has two plentiful markets, on Wednesday and Saturday; the former of which is much the largest, and three annual fairs; the great fair is proclaimed on the feast of St. Michael, and generally continues to the latter end of October, for the diversion of the nobility and gentry that resort to it in great numbers.

*A LIST of the Palaces, chief Seats, and Curiosities,
of ENGLAND, most worthy the Traveller's Notice.*

CORNWAL. Mount Edgecumbe, a fine seat of Lord Edgecumbe's, situate on the promontory called the Ramhead, a noted sea-mark.

DORSETSHIRE. Corfe castle, in the isle of Purbec; it was partly demolished in the time of the civil wars, but the ruins still retain great marks of its strength and grandeur.

Eastbury, the seat of the late Lord Melcombe, near Blandford, in the parish of Cunfield.

Winburn St. Giles, near Cranborne, the seat of the Earl of Shaftesbury.

SOMERSETSHIRE. Bath, 14 miles from Bristol, and 107 from London. The two seasons here are Spring and Autumn; the Spring begins in April and ends in June; the Autumn with September, and lasts till February.—Prior park is near this city, the seat of the late great and good Ralph Allen, Esq.

Chedder, near Uxbridge, famed for the finest cheese in the world, except the Parmasan. Above this town there is a chasm of a mile long, called Chedder Cliffs, between two tremendous rocks, with hollows awful and surprising, of near three hundred feet high.

WILTS. Salisbury, 84 miles from London, one of the most delightful and pleasant cities in the kingdom, uniformly laid out in chequers, with rivulets flowing through the streets, which are spacious and clean; its situation is beautiful, surrounded with an open, healthy sporting country, abounding with noblemen and gentlemens seats. The cathedral is esteemed one of the most elegant Gothic structures in the world; its spire is many feet higher than the cross on the top of St. Paul's, in London.

Wilton,

Wilton, the county town, and seat of the Earl of Pembroke, an ancient building on the ruins of an old monastery, beautifully situated, and finely watered. This elegant seat may be considered as a perfect repository of curious antique statues, bustos, and paintings, scarcely to be equalled in Europe.

Stonehenge, seven miles N. W. of Salisbury, reckoned one of the wonders of this kingdom, which has filled the beholders with astonishment, and attracted the admiration of all ages. It is supposed to have been a grand temple of the British Druids.

BERKSHIRE. Windsor town, castle, chapel, terrace, and parks, 21 miles from London, situate on the river Thames.

SURRY. Richmond, 12 miles from London, remarkable for its beautiful situation, royal palace, and gardens.

KENT. Chatham, the completest naval arsenal in the world, 30 miles from London.

Tunbridge Wells, five miles from Tunbridge, 34 from London, much frequented on account of its mineral waters.

Woolwich, nine miles from London, is the mother dock of the royal navy.

Greenwich, five miles from London, where is the most magnificent hospital in the world for decayed seamen.

Chelsea, two miles from London, remarkable for its hospital for wounded and superannuated soldiers, and Ranelagh house and gardens for the entertainment of the public.

Hampton Court, twelve miles from London, a sumptuous palace, founded by Cardinal Wolsey.

BEDFORDSHIRE. Woburn-abbey, 44 miles from London, a noble palace of the Duke of Bedford's.

BUCKINGHAMSHIRE. Earl Temple's seat at Stowe, where are the most magnificent gardens in England.

OXFORDSHIRE. Blenheim house, a stately palace, at Woodstock, six miles from Oxford, the seat of the Duke of Marlborough.

Hanwel park, near Banbury, the seat of Sir Jonathan Cope, where is a clock that moves by water, and shews the hour by the rise of a new gilded sun for every hour.

GLOUCESTERSHIRE. Badmington Magna, the Duke of Beaufort's seat.

NORTHAMPTONSHIRE. Duke of Grafton's seat, eight miles from Northampton.

Duke of Montague's seat, built after a model of the palace at Versailles, twelve miles from Northampton. The gardens belonging to this seat contain 90 acres of ground, adorned with statues, urns, fountains, aviaries, canals, wildernesses, and terraces, with a fine cascade and river running through the whole.

The Earl of Exeter's, at Burleigh, near Stamford, one of the greatest structures in England, and finely adorned.

The Earl of Northampton's, at Castle-Ashby, six miles from Northampton.

The Earl of Suffex's, at Easton Manduit, near Wellingborough.

Earl of Cardigan's, at Dean, 18 miles from Northampton.

Lord Sondes's, at Rockingham Castle, originally built by William the Conqueror.

The Earl of Halifax's, at Horton, near Northampton.

The Earl of Westmoreland's, at Apethorp, near Oundle.

The Earl of Peterborough's, at Drayton, sixteen miles from Northampton.

The Earl of Pomfret's, at Easton.

Visc. Spencer's, at Althorp, 4 miles from Northampton.

Earl of Stafford's, at Boughton, 2 miles from Northampton.

Earl of Exeter's, at Woodthorp, near Harborough.

Earl of Peterborough's, at Thrapston, sixteen miles from Northampton.

Lord Carbery's, at Laxton.

HUNTINGDONSHIRE. Earl of Sandwich's, at Henghenbrooke priory.

Earl of Lincoln's, at Overton Longvill, three miles from Peterborough.

CAMBRIDGESHIRE. The town and university of Cambridge, 52 miles from London.

The Duke of Bedford's seat, at Thorney Abbey, near Cambridge.

Earl of Godolphin's, at Gogmagog hills, ditto.

Earl of Hardwick's, at Wimple, formerly Lord Oxford's.

Lord Viscount Irwin's, at Erxning, near Newmarket.

SUFFOLK. The Duke of Grafton's seat, at Euston-hall, three miles from Ixworth.

Earl of Bristol's, at Ickworth park, two miles from Bury.

Earl of Cornwallis's, at Culforth, four miles from Bury.

Earl of Rochford's, at Easton.

LINCOLNSHIRE. Lincoln, 128 miles from London, anciently called Nicol. Here is the finest great bell in England, called Tom of Lincoln, near five tons weight, and will hold 242 gallons.

Duke of Rutland's, at Belvoir castle, near Grantham.

Duke of Ancaster's, at Grimsthorp.

Earl of Lincoln's, at Lempingham, ten miles from Grantham.

E. of Winchelsea's, at Burley on the Hill, near Okeham.

NOTTINGHAMSHIRE. Nottingham, 122 miles from London, one of the neatest places in England, near which are said to be more gentlemens seats than in any other place. In the Duke of Newcastle's park there is a ledge of perpendicular rocks, hewn into a church, houses, chambers, dove-houses, &c.

Earl of Chesterfield's seat, at Shelford Abbey, five miles from Nottingham.

DERBYSHIRE. The black mountains, called the Peak, an eminence abounding with many wonderful curiosities, reduced to seven, viz. Chatsworth house, the magnificent palace

palace of the Duke of Devonshire. 2. The Mamtor, or Mother tower. 3. Elden hole, a terrible chasm in the side of a mountain. 4. Buxton wells. 5. Tides wells. 6. Poole's hole. In this cavity, which is above a quarter of a mile long, and of a considerable height, not unlike the roof of a cathedral, are many surprising representations, both of nature and art, produced by the petrifying water continually dropping from the rock. 7. The Devil's Arse, or Peak's Arse, a cavern under a steep hill near Castletown.

In an island of the Derwent, facing Derby, is a famous machine, erected in 1734, by the late Sir Thomas Lambe; for the manufacture of silk; the model of which he brought from Italy, at the hazard of his life. It contains 26,586 wheels; by which machinery one hand-mill twists as much silk as could be done before by 53.

Duke of Rutland's, at Huddon hall.

Duke of Dorset's, at Croxhall.

Earl of Chesterfield's, at Bretby.

Earl of Ferrers's, at Shirley.

Lord Scarisdale's, at Keddleston hall.

YORKSHIRE. Harrogate, famous for medicinal springs of various sorts, which, though near together, yet are very different in their operations and qualities.

Leeds, 14 miles from Halifax, famous for the woolen manufactory carried on, and one of the largest and most flourishing towns in the county.

Near Kirkles, six miles from Halifax, is the monument of the famous Robin Hood, with an inscription on it.

Beverly, eight miles from Hull, remarkable for its pleasant situation, and great plenty of all the necessaries of life. The minster here is one of the most elegant churches in England, few cathedrals exceeding it.

Scarborough, 43 miles from York, 222 from London, an ancient (not large) but well built sea-port town, of good trade,

trade, and much benefited by the great number of persons that resort to it every year to drink the waters of the chalybeate spring. Here are elegant accommodations for the company, and assemblies, concerts, and balls, as at Bath and Tunbridge.

The principal seats in this country are, Sheffield Manor; the Duke of Norfolk's. Wentworth castle, Earl of Strathford's, two miles from Barnsley.

Sandbeck, near Tickill, Earl of Scarborough's.

Wentworth, near Rotherham, the Marquis of Rockingham's.

Studley, Mr. Auditor Aislaby's, where is a park, or rather garden, which art and nature have joined to render one of the most delightful spots in England.

Londersburgh, Lord Burlington's.

Castle Howard, near Malton, Earl of Carlisle's.

Hornby castle, near Richmond, Earl of Holderness's.

COUNTY PALATINE OF DURHAM. Bilchester, where are large ruins of walls. Roman coins, called Bilchester Pennies, with inscriptions, seals, urns, and other marks of antiquity, have been dug up in numbers.

NORTHUMBERLAND. The chief seats are, the Duke of Northumberland's, at Alnwick.

The Earl of Carlisle's, at Morpeth castle.

The Earl of Tankerville's, at Chillingham.

Sir Walter Blacket's, at Newcastle.

CUMBERLAND. Bullness, at the utmost limits of the province of Britain. Here Antonius began his itinerary. A mile to the North of this place begins the famous Picts wall. In this are more Roman antiquities than in any other county in England.

The chief seats in this county are, the Duke of Norfolk's, at Drumburg castle.—Earl of Carlisle's, at Naworth.—Earl of Suffex's, at Kirk Oswald, 13 miles from Carlisle.

WESTMORELAND. The chief seats are, the Earl of Thanet's, at Pendragon castle, 12 miles from Appleby.—Earl of Derby's, at Beltham castle.—Sir James Lowther's, at Lowther hall.

LANCASHIRE. Lancaster, 233 miles from London, a sea-port, with a harbour and custom-house. The castle here is esteemed one of the fairest monuments of antiquity in the kingdom.

Preston, 18 miles from Lancaster, 211 from London, a beautiful place, which, for its situation, delightful eminence, handsome streets, and variety of company in and near it, is esteemed one of the prettiest retreats in England.

Manchester, 181 miles from London. Here is the best trade carried on of any town in the North, and surpasses all thereabouts in buildings, manufactures, spacious market-place, and colleges. As the Hague, in Holland, is called the most magnificent village in Europe, so Manchester may, with equal propriety, be said to be the greatest village in England; the chief magistrate being only a constable or headborough, though it is more populous than York, and many other cities in England.

The principal seats in this county are, the Duke of Hamilton's, at Ashton hall. Lord Willoughby's, at Stow place and Worsley.—Lord Visc. Moleneaux, at Croxteth hall.

CHESHIRE. Chester, the county town, commonly called West Chester, is 182 miles from London, a large, fine, and well built city, full of wealthy inhabitants, who drive a very considerable trade. This county is noted for cheese, of which, it is said, London takes off 14,000 tons annually.

The chief seats are, the Earl of Cholmondely's, at Cholmondely hall.—Lord Delamere's, at Dunham-massey.—Earl of Barrymore's, at Rook-savage.—Earl of Dyserf's, at Woodhay, five miles from Nantwich.—Lord Grosvenor's, at Eaton, near Chester.

STAFFORDSHIRE. Dudley castle, four miles from Wolverhampton, which stands on a high mountain, cut out of a rock, with a lofty tower on it, whence is a very fine prospect. In the hall of the castle is a table of one entire oak plank, 17 yards in length, and a yard in breadth.

Litchfield, a city, 119 miles from London. Here are three churches and a cathedral, which is a noble structure, its portico or front scarcely to be paralleled in England.

Chief seats in this county are, Duke of Bridgewater's, at Newborough.—Earl of Berkshire's, at Elford.—Earl of Uxbridge's, at Beaudefert.—Earl of Dartmouth's, at Sandwell.—Earl of Stamford's, at Envield hall.—Earl Gower's at Trentham.—Lord Chetwynd's, at Ingestree.

SHROPSHIRE. Shrewsbury the county town, 157 miles from London, delightfully situated on the river Severn. Here is one of the finest walks in England, for beauty and extent.

Bridgenorth, 135 miles from London, a large romantic town of great trade, one part of which rises sixty yards from the banks of the river Severn.

White Ladies, in the parish of Tonge, on the East side of the county, noted for being the shelter of K. Charles II. after his defeat at Worcester; and was hence conducted to the neighbouring grove of Boscobel, where he hid himself in an oak, which tree is now inclosed by a brick wall.

The chief seats in this county are, the Duke of Kingston's, at Toney-castle.—Earl of Shrewsbury's, at Pepper-mill.—Earl of Stafford's, at Sheffnal.—Lord Kilmurray's, at Shenton hall.—Earl Powis's, at Ockley park.—Lord Craven's, at Stoke, near Wenlock; and many others, which we have not room to mention.

ISLE of ANGLESEA. The only seat of note in this island is that of Lord Viscount Bulkeley, situated on the declivity of a hill, near Beaumaris, whence is an elegant prospect.

I N D E X.

	Page		Page
Yarmouth - - -	1	Houghton - - -	50
Castor near Yarmouth	8	Docking - - -	81
Castor near Norwich	9	Snettisham—Warham	82
Norwich - - -	10	Lynn - - -	85
Denton—Aylham	22	Narford - - -	91
Wolterton—Gunton—		Swaffham—Thetford	98
Felbrig—Melton	24	Rivers - - -	100
Holkham - - -	25	Bury St. Edmund's	102
Walsingham - - -	48	Lift of the Palaces, &c.	
Fakenham—Rainham	49	in England.	108



Distances from each other of the principal Places described in the NORFOLK TOUR.

	Miles.
Y ARMOUTH to Norwich - - -	22
Aylham - - -	11
Blickling—Earl of Buckinghamshire - - -	2
Wolterton—Lord Walpole - - -	4
Melton Constable—Sir Edward Aftley, Bart.	8
Holt - - -	5
Wells - - -	12
Holkham—The Hon. Tho. Wm. Coke - - -	2
Walsingham - - -	5
Fakenham - - -	8
Rainham—George Lord Viscount Townshend	5
Houghton—Lord Orford - - -	5
Lynn - - -	14
Narford—Brigg Fountaine, Esq; - - -	10
Swaffham - - -	5
Thetford - - -	5
Bury St. Edmund's, in Suff ^{olk}	2

